WORKS

MUSIC STARTS A GEOMETRY

Whence occurred the LeaveOff? — the TakeOnAgain? It has seemed that the Intent behind 'Phonic Music was something more than Contrapuntal manipulation of Form-Means for Vocal ends; since this *sung* Polyphony alone so finely imboded the (necessarily) nicK-Spacing of early Art, so patricianly embrood-spawned itself as Potential for later pan-Emotional[1] glint-runny fluidity. Certainly we have Music (all will agree on the up-AND-into-Mozart) fulfilling the rigorous Induce-exactions of a Behaviorism — to what Purpose?? — May we say, to have self-structed platform-layout for *all* future intrinsic-to-Tradition Musication? BUT, what happens???!!! — *This:* after Beethoven's forge-poundings had intoned a new Amaze-World of FORM-livable[2] musical experience, the Romantic (i.e., Individualisti-Lyrismic) enjoy-possibilities of such were all that spine-intrenched Parloritis cared to remember; that is, Beethoven's *process* of arriving-into-LyriAbsolutism was something too retchy for the now-eager-to-gidflut Listeners — "Give us *them* Sawngs, sweetly — warmly! — VYVASHUSSLY!!" (one almost hears the for-Us cream-sweat-ooze of their Soul's Romantickley petule-plea). SIC, the rudimentarising of Creative attention away from Thought-as-Form, because no encouragement of Form-as-Thought[3] (no applause from the mystified Saloners for any such) — a Farewell-Fanfare, then, for the Musical Toreadors!!

[1] a point apparently unconsidcrated by the Monodists.1

[2] BEETHOVEN'S been a hard nut for germinal cracking — few have done more than more-or-less Fleely savor-remember his Influx-into the-I-of-us-not even ANTHEIL sole to-date Regurge of BEETHOVEN (if we are permitted to omit synthe-fluffing WAGNER) has been able to NEO-re-use these (B's.) CRAIGian scaffoldings.

Thus we can visualize the jawgape HeroWorship tendency springing up in a no-longer-actively-KNOW-participating public, a public Euripidee-dinto flatulently revering a Brahmsin Goddess ('trick' poetess, clept Monodé) who pettifoggingly secures a NEROian vise-hold on aesthetic attention, i.e., Kiss-Song-spue is thereupon written onto the longsuffering Piano! Resuming the original picturization, what happened to the (TimeSpacing) Geometry? Let's say that Arithmetical diddle-dodder (this, comparatively a Nursery-lapse) now obtained SKlaf-squeaking parlor-parlance; no longer was there any horizontal make-Equation exaction of Feeling; only, rather, dame-boundy jumps from first-to-next sum-verticasements, all perpendickey Chord-Moments in neat-succule figuration — ZOUNDS !!! (Not that the WhaleBlubber-OldFriend! sort of EAR-RECOGNITION has been outgrown, o no!!)

We implied earlier there had been platform-spawning, up-and-into MOZART, which was to (could) have served as launch-pointage for all oncoming musication. One wonders if MUSIC will take a scour-analogy-lesson from Philosophy, the which so repeatedly has had to purge itself of much a-priori clog-matter[.]$_2$ *What is* this imperial Narcisse, MONODY? Is it, FORMly, aught more than a baby-gurle-and-waddle species of treacle-gagged Phonic (usually *Madel*-grinny, at that) carrying on at best in clubfoot senility, wherever its doggerel-Impute grim-facely attempts Seriousness? — is it more, in short, than *easier* thinking? — and — If this Monody is actually muted Phonic,[4] why not chiropract a virile Phonic?

Eh bien, a Thesis-Suggest: That our Composers regroove their launchings in GeometRUN (Poets have an "Instinct for the Artificial," Limitation-liability evidently doesn't hurt Grandeur

[3]this obverse somewhat reveals the preoccupational order ordained by the Artist for himself.

[4]elsewhere I have discussed the crono-sequence, Homophonic > Polyphonic.

or Intensity) — let them cease arithmeshing EXPRESSION in chordeasy 'pervade-squatting' — and rather free those many verypassing impact-masses momenting in Consciousness, to entitically[5] *panache-deploy* their Totality — in this manner EXPRESSION (a psychophysiReality) may cocoon-seat itself (all that is necessary for and at it). Its outer Associate, FORMdeploy, on the other hand needs conscious Tendthe-Engine! — reverence — such, probably (due allowance for the myria-manifold ways of the Ear-Mind's listen-lurking on Self) is all the socalled Conscious-WILL can here hope to do, *'pas?*

The inner-Expression of all Instinct > Feeling > Emotion > Concept > Ideation must needs be exteriorised into the organised > organising FORM — OrganiKable of the considerated Art.[6] If one but lends a moment's ear-eye-scrutiny to our Music's present Form-OrganiK, one sees portray-adequate (i.e., precipit-full)

Compositional <
- Variancy
- Breadth *possible only thru (and as)*
- Expectancy

the Overtoning coruscapers of PHONIC — the 'ODY-swimming at best resounding but further BRAY-incentive toward Self-Secretion from the any Orientals in our midst.

Further, if only to check prevalent Bathos-Wallow in *Mood*-VISC, let Composers (for half aacentury, say) delete all attempt to present Wave and Curve MOOD in Music; rather nick-embroidering such erstwhile[7] cancerineUmbilicalage into skimp-suffice MOSAIC[8] (i.e., re-embroidering such back into the earlier

[5]implying here, that *much* of each cerebrate Ideate-Moment will otherwise escape the Enthus-drugged Consciousness.

[6]CROCE, — "Aesthetica," for fuller development of the Expression-Precipitasis called ART.

[7]a half-century of MATH-pursue might mold-unfold Roentgen Panaceas for such (as-nowadays-poked-out) plague Wasting-of-Time.

[8]where CURVAGE but strew-collects; RECTILINEARS Enrein the Pattern-Narrativity.

Geometry; Spherical "TRIG"[9] being an as-yet Quantita Incognita to our locomote-festered Aspectance) into at least tidy-up sweep-tighten fitnessing. I wish Music solely incipientated in runny-Happy Geometry, its whatever weave-pulse depict-varying only *from* this geometriDynamic!!! (One advantage of such regrooving would be the Listener's Attention never lagging; BACH's still popular, isn't he?)
Note well that WOMAN has composed NO (Curvage) Music, yet — why, then, should MAN pound his head incess-further on the "ineluctible modality of the Intangible"?

[9]Pretense to such, by contemporaneous Instinct, has produced most of the balloony Languor-slime current.

TEXTIGHTER EYE-PLOY OR HOTHOUSE BROMIDICK?

"ABSTRAKTIDS"

(PhraseMoments illustrating Grammar-conduced-to-Horizont-Sequence)

infradigit-enunceColor Plastic
nowhere-within-Space transcendCommand Nirvana
nowhere-within-handy-Space Chinese FloatInfinity
sweettrustmisery-Eyed hurtbyherMan-Woman
motherready-responsewarmth
cashregisterAnnote dissemINFO
fragile-cleanslobber-purity Virginal
tinctburden sorrowsweatintocheesejoy Plastic
exudeforget lewdtalk-CourtesanPsyche
nosetweak-survivewhine American Voices
tender-regretreminiscEcho LETTUCE-crunch
shivlexist AlsoRans
Senescence' Hope-to-recover-YouthJoy, sans-IgnorInnocence Love for young girl
quasi-'Bo Mego-Intimerie Gab
chewdripMother-lipcorniceSmile fullblowing-girls[1]
sewerquiet-underflow-residue Social Acceptancy
cackvoice-putresceChina AmericanGirls-Shrill
Marmoset's peet-teeter traject
fartsootMurmurs distecho

[1]These two I call to attention as somewhat illustrating Mr. Pound's "Echo-BACK-on-itself" possi-contrapuntal Context in Literature "monolinearity."

fugueflight-silksteam

ashsift-oozedry-declamImpersonal-voicechambers-Flop Angli-Speakstance.[2]

before Minddecree-droolsput-leakLipsSPEAK

The initial examples illustrate a style of Word-Phrasing which, attempting barely-covert continuity in minimised grammar-sequence, could give the propagand-Urge of Write (shortly, Talk-) Communicate a more streetpass-PolyContact-Adequacy, a broader-gamuted JOLT-POSSIBLE, like to that given Plastic Color by Pointillism.

The necessity of "impressionistic" begin-the-incarceration-of-Grammar changes in Language-functivity may seem questionable. A further step, then, is to suds a Fels-Napth at the EXPRESS-Shirt of precipiThinking,[3] commence-examining its PhraseFront[4] for Wot's-it-matter-how-much-the-Reader-is-Overt Inulted bleedpleadCommunicate inhering to or as it, approximately.

Implying, 3 acetyleaning WRITE-tendencies, current:

(A) *INCOMPATIBILITY* — team-tustling FORM <> CONTEXT.

(B) *DEFlimination* — rathan than Condensation to EyeMoods favoring enhance-the-Context; StillLife-Emphases.

(these I have observed anyHow from Debussy Laze-

[2]— but here in these occurs first a FORWARD-on-itself Delineate, in the ByProduct-HaltTEMPORARY-NounEntity of capitalised Imageates within the PhraseMOVE, with their immediate resume-Adjectivhomaging-the-last-Image return to the Caravanserai. NOTE. — I wish now to vindicate the above "Phraseds" as fuller Apprehends than those arriving through face & ears-washed! Crammarise.

[3]especially the CritiReact sort.

[4]Certainly the PsychRhythm'-flecting PHRASE-of-Words is first digpoint for compressing the ExpressionMoment — i.e. first pointillise the Phrase *per se*, ridding it of NONHEARD-originally Grammar — PleinAir-BROADERS (for any Filfull sentence > paragraph NEO-Unity) are relegate-NEXTS for someone's Wayfelt, KNOW-MORE sculpation.

DEVOUT to EyeDink-MOASIC, the latter the *Iguess*-theForm's*for*Contextsort)

(C) *FillUption* — non-WeaveBelongs, padinteresticed skews of authorsSELF-OBTRUDE (v.-HEMINGWAY's absence of same)

(a broadspread IrrelevUp-startry, probably a "permitted" Retrieve for the LossSuffer taken up (C) below.)

anent Tendency A, — Musk > Blubber CandyFORM soon-or-late gets on CONTEXT's psychophysickable nerves, — ensues, then, a SubWilled GrudgeFunct of (C) below.

anent B, — demfew Logogriphs being cut. For an exception here, v.-Joyce's recent work, *(transition)*$_1$: PunPassing IMPORT-Neo's, combining museMindBespeak with fetirhapsic SONE-Tumble-display.

anent C, — What's been dough-clogging the sieve-process of the Speak-Mind, what's been shunting off part WORDprecip of the *original* flashsearConsciousness *QUANTITY* of Images, that polygonating Impactseries of the was-aspected Ideation? Surely the Psyche apprehends other than the 2'd sorts of these clashMeets,[5] other than ApplauseSeek-Impactage sirop'd in grammar-seequenced fledgeling-Placates!

There, possibly, we have it: The aforementioned asyet bleed-pleadNeed, Grammar'd communication. GRAYMAR. Academic Bugaboo, stuffshirt-PaunchPace-Idealiser, Nujol-Insidiate pet-tisogging us in GET-drippy Complace-brewing HigherConsch-Pretense — lardrousing our slobAdmire of a Mind's jello-sieving us neat precipiseries of 2-imaged [()$_2$i.e. dingle-series of but ONCE-impacting) line jamclashtwangs. This maybe locates the Americo-perennial Bodenheims.[3]

But, can Impact-Onces — halftreacle GramAffixes, verb-conjucates, twixtvises, prepositions, articles, -ly's, -tion's, etc. — aspect the psyche justly? A soonglance locates all such NORM-

[5]Rather apprehends contrajostles of PhotoMinim-IMPORTparticles.

cramming Expression as lullaby-WAKE Bromidick, at evo-best semisubliTitter-Barrage same, effecting but Nursery-gulpgrabs of the involved photo-arborealising brainplay. HULME spoke of "every ideation, the impact of two or more images ["]$_4$ (ex.-HE-RUNS, etc., through embroid-stages into recent tweakease). One hassta ask, "Y not more PHRASE-MOMENTING 'Or-More's'?"[6] Is it because our TreeHarp-scorning Kindergarten TEACH-Minds can't-race > don't-permit SteNeogriphs?

As to what hasn't been precipitating through, I assert-venture that there are 1-5 nick-Ideate particles, ImagePeerFlints grammarwise unpresentable, even ungetatable — wriggle-or-dent-IN Sculp-Fillers of each centrosomicant MindMoment, the which would, given steNeoALLOW-Utterance, come through, to teemly con-voke *vraies idéographes d'intérêt* — ideographs knit with byProduct-Addits not only FORMstressive, also Context-so. We have such preciclusterage in our some-alreadyGreat MUSIC.[7] Why not in a much older TimesSpace-Organise, SPEECH.

As above and herein illustrated, disintegrammarising Impact-GATHER handles my Think-AesthetiNeeds — I feel I have rightly thrown bureaucratic Grammar merely the hack-left-overs.

One additional point — The prefacing Stylisms toward phrase-MomentUnity (the stenIDEO-or-TYPE Cluster, and similar depictWraps-around-Personality) mark, I feel, a Next-tendence in Time-tightened CommunIkspression[.]$_5$ The nick-particles essay nucle-cluster in phrase-carrythru-synthesis, Context's core-points majuscul-indexed or placed TeutoGalli-phrasely last (at least our WRITE-Sense might profitably be so treated, a while, analysprawling Englishers!) — such way there may be gradate-imparted to English the runny GeomIntegritty of a J. S. Bach.

[6]Surely the FacetMiriaphony of Modern Life clamors for adequacy-such.

[7]I think of J.S.Bach, Mozart, Beethoven, Debussy, Satie, Stravinsky, and Antheil.

ANTHEIL & STRAVINSKI

1. Conversation with Hungarian Composition student, mem-quoted from Marc Blitzstein, last year, Paris:

(MB) "What, you don't care for Modern, for recent Music?"
(HCS) "No.
Not for any of it?!
No.
Not even STRAVINSKY?!!
No.
NOT FOR ANYBODY?!!!
None, save Antheil."

2. Salzburg Festival, 1925. — — — "Given the spiritual pollution of the superexpressionistic age, it necessarily and abruptly follows that the new tendencies in art should take on a clear and restrained objectivity. The ego — — — the I — — — is eliminated, the symbols of the switchboard and the beats of the powerplant find expression. The way to this in Music is via Igor Stravinsky — — many follow, but do not attain him — — only one does so, George Antheil, an Americain, who passes him, and makes the whole mass of contemporary composition this year *entirely unimportant.*"

(H.H. STRUCKENSCHMIDT, Melos Critic).

Underlinings mine, to emph-remind that the German Psyche has never (as it presumably does in other Arts) exot-purloined its Music Constructik, condition maybe entitling Teutbloods to such occasionedal AbsoluteDiscludes. That makes three of us — —

mine an Ear-HAFto ViewFruct-SpanDarrive from (A) NYC-Philada.'s since 1921-MusicSeason, the "representative" fin-de-seigle MewsicKails (pardon) there splawing my musicpalate à la guzzlingsodapopwhenwater'scraved$_1$ — — a delude-drown immedImbibeJoy from Stravinsky, with Y-Duty?-postreflective EvokeMuggies from the alsorans; to (B) coze-mingle Pounce-Notions of DynaSTART in the then Antheil's HaxatComposition, comparatively DawnGleams by the by. Incidentally it may be addventured — — for the benefit of the (m)any who, looking with their eyes, hear not[1] — — worthSEE-Hearings[2] are seldom given by aughtbody, even the composer himself. Two exceptions auprès these chemalgShows I know: Stravinsky's wasp-lyr-Benevols and a Philade-'22 HappenIn-MicroSalon-PianoSight-Read-Interprexplaining, to JN and the writer, of the first Stravinsky-scores to hit "south of the MetropoBelt." Here occurred almost-morenecessary Reading than the composer himself may've also where given. Blood tells; both the S. & A. Mother-families are Polish "Dabrowskas."

To arg-strat, the "only one who passes him," eh? — — Howhere? — — Structurally both polyrhythmical homophonists[3] twould have been straits-difficult, even dischronatural for the Me-of-'22 to fail to note-believe that the younger's Tour-de-Force moment-noticed diabolickeen clichèclickant improvisImitations of any Composer (usually his Remembrance-worthy) would, shortly after his 7-22 sailing for Europe, pull Furthru an already

[1] A HomeTown theory has it, "The. . .Orchestra will always sound as well as its leader looks."

[2] Eyetrustable not to Mindvolupt-Eardissuade.

[3] My nowNotion of Rhythm's NecessLim as Kaleido-Caravan deems no further Evaluate here. I would only animadvert the following glintplea for neo-Academic Music-Schooling: RULE-Compulsion for compositionists to first publicise a rigorquantity of graded-"passing" Homophony, at least covert dissimulapes of 5 homophonic Giants (Bach, Mozart, Debussy, Stravinsky, Antheil — Beethoven and Chopin reserved for ED-secondary RemoteVeerage, as being tanj-unapt IMIT-Ideals for the primary psyche) *before* any polyphonic "diddle["]$_2$; (really, folks, we don't KNOW enuf yet to tamper larger Liables) be permitsprung on the jawgape herofaithed Public — — — QED?

hyperGenial Tend to ultimately OTHERY-scourfreed MileStone-Composition[4] — — to fleurifunct thereaft, riftAware Chrysal-OWN, indef-*sans* shellacontemply equiv-wanehueing into the "5 & 10-Picture Writing" of the sometime Stravinsky.[5]
A deodorous (if ever) Comparison, tri-favoring AbstrEstim: take, 'cept the Oedipus, any Stravinsky Work — — will be found, in cornuContinuum-plenty, Scarchcomplexed FigMelodment, rhythmically variconvulse-teaseseizing Melusication.[6] Ditto Antheil. But, etc. (v. below)
But, in Stravinsky's Harmusication[7] occurs Hithertooze, in normalcyairgulpings of comparatively waneMaturity'sclutchat-diatoneyYouthunintresting soughfrequency, Rummage-dashgiddy PolytonIn & Aboutisms flotillating KeyThink- "basehug"-ProgressionTruancies.[8] Contrast here Antheil's "Death of Machines" Sontata (this, merely his first uniPersonal Achieve) — — — in one DervFlash Arpeggio approximately three harmonic progressions STENCE-AROME-occur, i. e., Harmonik undergoing a good EarPoint-FurthTighten.
The folowing may elabconvey me: Stravinsky's Harmostat functs paunch-rub Furiosity, evokes sheenspray-FlumeCLEARs; — — Antheil's mechaccords sheenspray-EmeryCLEARs, i.e., from

[4]Starting chrono-with the "Death of Machines" Sonata. Hence on I find Antheil definitely past Stravinsky, this, notwithstanding the associa-GrappleHook Incredos of several reekcogging "Thomases."

[5]Anent this - QuoteInduce I "sometime" reserve judgment, not having heard Oedipus Rex.

[6]Akin to that FaithInterestEvoke-something Unct-connecting-the-particles found in the Know-speaking Voice, the Know-singing Voice, straitly in the typewriter, in the immediComposition-SONErhapsody of Gertrude Stein, and particularly in the Etude-Pace-NEXTing work of Joyce *(transition* n° 11).

[7]Considerated here as Tonalfelt PhraseTransit-AddUp > OBLIT > Ply-intoNext-Momentage, that Ever-ByProducess HedonFeelMemAnnoted by the SateFlux-connotive EAR.

[8]In fact, Stravinsky's use of RecognDevices carries to a point of minisuaging AttentFix-Pleasure, sets up a Distresslota akin to one's banquet-receiving *another* richDish when a CUT-Course is plea-expected.

Antheil I get Music's first corniceNudgeOuts to FurthPeerult-synthableSpaceMinElim'd Aspection, tritely, a some precipavoid of HarMamma's ApronStrings.
Wherefore, this SuggestConclude: Is there Need of backsafe!-splashdiving into ConsoPASTease in these trumpetYourSELLF days? I hafta feel that the SelfSubstiPitifunct Public likes the Hurrah!-ANY MasochPossible in the redundbit of "L."

[NOTES]

(A)

more-ne[u]rounder-startl+immediate Momentumusels(=Speed-Gest & WeightLaunch & JointCoord of Chaplin & Ath-lamerican, t[he] MaleProof-Dignassert-TakeCharge-Author-ITie Demeanor ((contrast wEngtype)) || (([P]istPlunjMuscs)) ((In[c]e-inU-Curvs)[])$_1$ MALE
FEM

Europe's SmellMeshCiv h[a]s caused EURPersonality to adaptselfinto *wrigsway* — alors, Amers, skyKscrap-musca*tell*!!

Amer's RidicFear (trace to SelfConch > *SexDefe*[*a*]*tism* > TraumGuilts) has inhib'd his Thinking, aswellas Expresself-Respect ∴ no keepexploriggling by his Psyche

tend Mechanform?

AB
Hypress[al]esMan
Busybodies GroupFemNeul*oeuf*
IntellArrivistype (2nd Gen — 1st born Amer child)
cant feeldO[r]Eurinherit[ ] & KeeponWrigling in NewTerrain
Newtoyfinders & SHAMeComplex (of Parents)
DeIfy-Intell-at-expense-oHeart
AthletIndianDance

PlasteneoNaturalism
Amers, *ONSERT*!! à la

Enginearing, don'trynitty keep-on-wriggling à la EuropFeelCapac[e]neease

3 Conditions Nessfor AmerPlastic
tranquility, NATpain, CrowdendLivQuartez

PhlegmSpleen dishouts rite auprès des Français

AmericaNO

EXPATRACINATION$_1$

I. (*a*) because in Europe I find MeaningScurry in their Organise-Self-Divert — hours loll here all simmer-rife-Expect-lush-stat, GET is less-necessary.
(*b*) because of the absence of Tight-blank faces here. (European Maturity seems of the in-touch-with-Youth-Pulse ripe sort[.]$_2$)
(*c*) Liquor-Gamme abroad somewhat breatheier.
(*d*) abroad, as if transplanted to an ideating DreamStance-Indef, the me-expatriate remenvisages America-the-Spectacle, initsensing its cosmintegrality, critifocaspecting its Univeering probably for a first time. (local Econs are *so* intrude-mussuppy.)

II. the Spiritual Future of America is not to evolve till a present diabetes is admit > removed, t'wit: America's total lack of parent-sagacity to exprimply an especially-while-correcting-them goodwill toward, and to cull an early admiration from the children.
(The EffectLoss into Personality is enormous!! — contrast the majority of French Parents' Methattitude.)
THEN — the American Spirit will commence-sing as naive-direct-elimgoalpursue-clearly as its present FolkMelod — "PopularSong," frequently as blare-OutréFruct-freely as its dynaSaxophoneyc. NeoPolite-ObserveRigors will scourge off-away the become-cloyuseless of our present SklafManners — survive-a tiff with Russian Defeatindivid-become-CollectiMass output, our EconGrandees will have also residonned the surrealise raiment of skilledlaborer-integrality — the SportSense will have been furthalloted into a

StreetPass-Calistheno (i.e. Fair, groove-compulsed into an inevitaBanter-Fair — we *are* a GoodWill-Collective — will assume social sensitude, a BodyClap-RazzCourtly deft-joice-skew-Apply-akin (somehow) to the finesse of France's Golden Period.

The Busybody-GoodWill will have insidAmericanized Europe (thru Dawesian EcoHighPressures, "Galette"-addvice, constant-rub-away of Europeans' giving in to the squarepeg-insists of Fringlish-voicestressing[1] travellers and resiDents, spillover-manifest of America's Nth degree-PRODUCE-Molochism, etc.) Semitised Russia will certainly psychYap doubly, its individuentsremainingscorn-evadedDefeatists, speaking their present flapdoodleNonDigninholdLiable'd rushout-heedless-O-Self!-stuff. (Russia's soon-enormous CollectiOutput will yet lag indef-behind America's shrewd-ingeniuity'd Get-Rich-Quick-Fellers!'d individ-catalysing Produce-Outvent.)

III. Communism, Surrealism, Anarchism — degrees of Lyri-Protestism — since Lyrism is based in Individualism the BureauLyrism of C. is an obvious paradox. — A.'s hysterLyr will always ultimately grudge-pendule-reactionate, stay the destroy-(to-begin-over)-hand (tho subjectively A.'s applicable into a *Recherche* for the expression of the Consciousness betwixbeyond the Abstremities of Thought[])[3] S., a French (psychanal-filtfree) Try has obviously essayed to continue "correctness," has but barely enlarged the Gamut-Possible of the Hithertooze-"Inadmissible" — enlargers Braque, Ernst, Michonze,[4] obviously their Self; the rest, GoodManner'd Dada? — S. lacked gutsweat adherents collect-able to trek the toothsome of the Psych-Running-Down (In?) DreamStateProffClimbs-into-Reality which André Breton skim-the-FreudSoup-touchly impicts. Possibly S. failed to posit a NeoAgonyProCreate.

[1] very important, since the move-forward stress of English wordage is the more battle-survive-"dominant."

IV. My work veer-expresses my relation to 20thCentury Reality, a relation I feel-think to be fillfuller than any hitherto CritiCommunicLiable, i. e., mine, the necessity of lending consciousative LOGICATING to the AromeClashBuild-innerising FORMTrends of Music's MelodSyntheBuildA-long, the gradaccrue of which (both delib and acciByProd) may-will tot-add sub-et-Supra integerCollects for furthing the Context'sImputationise; at the same time possibuilding, in English — sole language evophonically free enuf to do so, — *Sensation*Forms rhapsintrest Composenuf to aesthCon-comitate these neo-gather-imputes of Thought, i. e., the MarryMomeIntentsity matings of hovexpect Indeation & Vehicle-BecomePunct. My Article (*transition* 12)$_5$ delineates the techBuild of this.

A PASTDOGGEREL GROWTH OF THE LITERARY VEHICLE: LANGUAGE'S RELAPPROACH MUSIC AND PLASTIC

To be presumed Times when coastbevels suffice-fashed the vehicle of the art-unity, the "theme-giving"[1] life of preScience eras was fewthingsphased. Now that spirituality lush-pollute-hibernates, creativity rationally expanticipates no aesth-objectifise 'thout deLush-roughchewsing chaos-mulps of geometreatable current facetphase,
IntuitEctoPlastCatchVagues, to be boildown-choiced into HighestCommonFactor-Entensities. The more, that polydeatic Unity besets our nowaday, with, in TimeSpace work of pretense-water, Overtoneagearomaccumutanjingspillphonicbyprod-bewilder-sheen-spray-associativity. (ThoughtContextly et Musicontently) A reader's retrieve-solve to this problemSituate — touching as it does the supraspectral play-realm of a considerable Triune, QUANTITY > INTENSITY > QUALITY — is found in skimp-quick-browse-Peruse-prepsedul-racethru-Intake. (Coffee incite-slugs phlegm-dispose). Thusway is DemosPride[2] shedding its DefySkin, to don at-least-ScanceRaiment of I-like-wot-knows-me character.[3] Herein germ-starts of robotemp-yet-discrimming EsseFeel may be imbedded. For consideration:

[1] vis. — Miss Riding's "Gertrude Stein and the New Barbarism" (*transition* June, '27).

[2] I {"know" / (like)} wot-I-like (obviously impossible outside the psych-laboratories).

[3] Shouldn't the depict-communic Active Voice Agency be attrib-d *only* to the IdeoFeel-Qualities Expositionatively fructassaulting the Conscious? Attensh to "I-do" relations certainly fendoff-cut-&-retards IMAGE-Precipivoltage-Q.I.Q. (see above).

(a) Subjective	SubObjective	Objective
(b) Unity	Coherence	Emphasis
(c) MUSIC	LITERATURE	FINE ART

The parallax of (a) & (c) is an alreadyAccepted. To estab a birdsfeather Tend among all may we assay Coherence, demagogue at worst or best, to be the especial character of Literature (both being process-obliged to jugglpose sub-and-objective pickings) — that Literature,[4] with artpulse functly amouck twixt Sone-organisEvers and HighPressureTheatrickLeaks, is actuelly veer-warranting Coherence's (1) cease-docile-obeiss to an *Aîné*-Unity's gimme-only-icecream control-summons (2) gullabye-to-cradleRockCommuNorms-ly give-ear-to *Cadet*Emphy's rummagey loudtisms (these, if, certainly stress > phrase-nearer INITResponse — psychAuriginals).

As instances of such Reader-OUT-with-some-ProcesStriveGets! transveering personalities in modern English Literature:

(A) Gerard Hopkins, "Poems" — here, KidEmphy's rib-dudges were DebussyConcern-applies into the placamediantising brother. For one finds (1) quasiChurchChant nick-stresses eyecoying Ear Inhale (2) WordOrder-paradoxes formlifening the phrase-Mome and, if postponing Context's immedinsoak, additfurth-glintbitting Prosod-rhythmicity.

Here, then, two important contrib-features neglamorised by those contemporary malleators of Language, the Poets. One only (Miss Riding styles her a "Primitive") seems to have TakeOn-pooled the latter device into NEXT-Exhibploitable, i.e.:

(B) Gertrude Stein's PhraseOrderParadox. Two sorts: (1) a whereby Lend of poetic PhraseContext to Music for DiVehicontentise bandy-for FormPoss's invigNeoBreatheHappierise (2) furthrending the musicated SoneMorefragmentate, the Once-ChopMomes, into petriMove-StillLife-interclashCubifragmentis-

[4] Literature, considerated here, not as Ensconce-Impart-of-TubeSquirt-ThinkGold-in-*any*-palataVehiclise, rather as ReudceMintMalgWright of TinderEssenceMENT in ultrievable-ONE MarryMomeInevitaCarriage.

ed.[5] (my "furthchop"-interp may serve to explocate the quasi-Meteor-flocale of Miss Stein's many Contextumbling divagas-sociable shuttle-about rhapsodics.) Here, firstime-seem in Literature, is found the fitting arrogallot — to the SensationSelf, of the Sensate's artrightrite to nonhamply flapdoodleise[6] its own (THE INIT-)LyrPaeanise — by his now-thinking-"Well-kid-guess-its-your-turn" truly-of-the-InnerFollowOrder-of-Croce's-two-theoretic-ExperiLevels'd IdeationBrother. The gamme-gain alone will have atoned for the now-impend-years of mobby crhapsexploit.
Comparannototalising, Hopkins' "WordOrder-Paradoxes" are the primergestes, cataclysweetmeats, the Tentanecessary spore-wee GrowthStart; Miss Stein ingénieur-analyspans a Thought-Norm into hoverhandy-choppedparsleyspawnlay, the phrase-quents contemplundergo furth shuttlecock-dissectage, finally chrysallise in StillLife-UNaiveté, timespace-pervase at any When of a formunified somusicality.
What then, for Vehiclise, this Hopkins > Stein tend? Shall we say (a) the encollar-moulding of NeoCoherePoss (b) Language's (i. e. the *stuff*-of-Literature's) — EmphAchieve aesthetic maturity athru the distort-expense of communik-sythertooze (c) the rendering possible an equiv-inroad into ProseStatusQuo, clutterealm where must occur an Upheave-necessary damrush-washoutcome, whence:
(C) James Joyce.[7] The contrasject from the above two, "Pastorals" — whose contemplaglint aspection necessarily logates MiniaLyr-MomeQuiet — to the "Ulyssian" spacestride-hypervelox-symphugal, gives feeling of sudden expunge into leaves-collecting windspaces or that of playuponstardust in astroVoidRealms.

[5]Every MomeSectUnity of Miss Stein's insones the inevita-FrostPanemusication of a Vladimir de Pachman.

[6]a still-young permit-grant, by the way — the gyracontours will be slapstick a while. To be recalled (1) that our locomAspection is still dont-dizzy-me (2) that the SoundMarv of great Poetry somehowAbsolutely yet fix-enhances the Text EarlyGeom.

[7]so much has been said-to-point of Joyce that I shall try-avoid Re-itroes by checking all tempt-me panegyrges and limiting my remarks to the Joycian VehicliseContrib.

Breath-caught clarified then, once asks what is Joyce doing to fomefurth the "PastDoggerel" march of the SoundOrganise-Lit-Veh, of SONE-evoke, that is. The sheer permaze of Ulysses' Stream-of-Consch speaks selfoquently of its FirstMemImpress-of-Rhapsody delight-calibre, IristTwinklisms and VocSaltim-banques abound-woof the ContinuSemb desired. As to his present Achieve of "EtudePaceNexting,"[8] I must now back-trace. In a '22 article, "Opera In English,$_2$" I commented extensely the SoneContrib of English: this Language's palate 'coy-Drawl-Color'd-clankfilled gamme, its polyethnic conson-fileage, etc., resulting in its unique (im-)personal DiscussDeclaim. This, then, Joyce's Veheireditage. As to his enviraBecomeSelf one has only to note his remarkably "conditionised" packtight supraceltic intel-lemasspolymagery[9] (still lava-dénoueising Secure-indefseemly), Ulysses, besides apexfinishing the NovelNorm, phrasenormly brings psych-impactity into the satisZenithRealm of AesthOut-Pour-IntuitPossi.[10] As to its sheer SoneVariLushUncannyExact — well, most of us can recognise Shakspere when read unKnownst-aloud. That makes shortly another, another to have Chefly quintessorganised EarPalateDelight. In "Work in Progress" (transition, actuelly) one observes the furthRadex of a Device's insidicostal-complexivate-the-FORMflow-of-SoneRich-TumbleDisplay, in the PunPass-DuoMeans of ince-possi-halt > resuming-the-CONTEXT's SetUpAdditImpliqs-Bouquet.

Allons to Hopkins-Stein-Joyce, then, — Hieraphants of that soleequitising RhapsiPoss-Realm of actuality, Language — *A BAS,* for a while, the Timegrinny ToneChiaro' of "strait" Music — rather, HERE's TO the immeditrekadvance of stenocrypt Son'Oscuro, as NonInsulter of AttenshVoltage!

Rhapsody, an always Necessary, oil-gush-feeds Lyrism, Rhapso-

[8] as stated in my ThesisArticle in *transition* No. 12,$_1$

[9] point for an Equip-shirking Age!!!

[10] here StillLife-PhraseAbrupts *inner*clash KaleidoMovie, the fugue-paced ConscStream-Context permitting no dance-a-polyaan-PageMome.

dic groovedecence seems to be going-on *only* in WordSound-Organise. And Lyrism's (naive-yet-) sTimeGrin must ever be sciss-glinted intoward CryptAdequacy, in fact this always Occurs in lasting Composition. The Arts are compenetrating — so far only so-much-mutowash, if you will — yet compenetrending.

* * *

Indubitably the work of such as Stein, Joyce and Breton show — proves that the Novel (as Literature) is *thru* with feed-my lambs! concernments. Breton counsels what may be styled the Movie — ThrowBack-Inverse in his recommendHeroes'-doubleNose-Thumbing-Reader-&-Author Suggest. This is *that* ince-new'nuf to give our Gramormers a sufficomplex'd rewrite-Context Concern. A propos nose-thumbing, "TOM JONES" does-so the Reader, almost, one feel-thinks, the Author, i.e., in the upspue-wreckimpasse-shamemoral-psychSituates which off & on style-flowsalong-outheave-present themselves (one sense-feels a resign-incapac in the Author to furth-right-the-Hapmore-trend, that he will leave results to the develgrind of Process.) TO WORK THEN, Gang, Miss Stein's & Mr. Joyce's peal clearly that the Vehicle is now The exrudimentablising CreateConcern, a now-yawning DisHibernial plasticklable at least. To furth-pursue ThoughtContext at neglexpense of VehiFormConcomitent will be ludisastrous. Already two FormWrights of Skill-freed-to-breathe-HigherConschPretense calibre, they, lone Entitles to directly race-pursue BigFishCatchings. Will there be more?
A *denier*-mention for those of us engaged in tend-the-engine radicDetailery.

PROLOGUE

Curtain, Spots show (right-left) raised platforms (R) Belly Dancer (L) Salvation Army Group; 2 Men, drum & horn; 1 Woman, blindfold, tambourine; mute Bus, MUSIC each, interplay of SA Trio, rush-posture BarberShopChord-"gettogether,"TABLEAU-Instant, lights off.

SCENE I

Stillmanurey AMERICA (Thanksgiving) (rear) long Banquet Table, raised 4-5 feet, center of table facing AUDIENCE, "GODDESS," huge, statue-austere (sit-) pedestaled; 2-6 Naiad-ASSISTANTS stand in front; KKK's ELK's FEZ's KC's TEMPLARS, etc. seated along table, both sides of Goddess (ENTER) opposite sides, NIGGER with watermelon, WITCH with Turkey (pumpkin) jawgape-offer same, ASSTS. (Bus.-Hellenic Acceptance) take to Goddess
(ENTER) 20-30 backslapping SOUTHERN "COLONELS" & PILGRIM WITCH-BURNERS (Lights, Platforms, reveal Gallows & faggotted Stake) search, recogni-catch Nigger-Witch, hoist each onto platform, imprison; unnoticing, Banquet has proceeded BALLET (CHOREO) synchronised HoipEAT-slap-back-WASSAIL, Prisoners'cower, between mouthings dodder-paunch GrowlFace "Platform-Importance" from Banqueters, Lynch Stylises from SC's & PWB's, Jawgape Half-Turns from Banqueters at Speaker's VociFlourishes followed, at 'Assts.' plea (G. Motionless) for release of prisoners, by their Laugh-Offs* Liberty & Assistants motionless till end, Stylising (all) continues

step-slowed à ralenti, to Curtain; WhipCrack heard off stage, moans.

(ENTER) chestslapping SIMON LEGREE (whip) lockstepping Negro CottonPickers, S. L. cracks Whip (BALLET) short Whip-&-Shuffle [RHYTHM, frequent WhipSlash unexpect-irregular Crescendo StompGathers, Niggers (SPOT) gloatspasm each crack]$_1$ Goddess tower-rises, torch upheld, points (imperious summons-MUSIC) finger at S. L., at Niggers (lined, center, mumbling* at herself). S. L. jawgapes startle-Recognition, "I-Get-Ya"-nodsalaams whip to Assts, to Goddess, cracks whip, gleefully! Consternation (all) War-Evoke Musicrash, 15-25 seconds flourish, youngster MékaniK whirls Solo across stage (EXIT).

(ENTER) 6-8 backslapping NORTH-SOUTH GENERALS, armsful muskets, PWB's & SC's zip-slide-scurry-hulkgrab guns, align, rush r. & l. stage slowMoviePace (Bus. Shooting) meanwhile Legree giving each General a Westerner's slapback-"Haya"-Ingratiate, slipping between escorts them DOWNstage, joins MapConference (centerfront, Bus. PiffleGestures & PaperFlapping) Shooting continues same pace, only niggers fall, S. L. takes dice from pocket, explainthrowlooks, refereely holds up North General's hand, S.L.'s other hand absentmindedly slapback-consoles South General, Shooting goes on, to TenPin falling negroes (restand again, if necessary)

CURTAIN (NOTE-the slowing-up Pace concurs everywhere) (Jawgapes & SlapBacks everywhere) (P. S.) Some shooters stop for "have-a-drink-cigarette"-Insist-Confabs, etc.

ENTRACTE

Lights after Curtain show BellyDancer with Salv. Army Drummer, observes her (BUS. specul-jawgape-fascination) Other plat-

*at all such moments, Musics "Breaks" for VoiceSoneAllot.

form, other S. A. man, S. A. women (still blindfold) register as before, SHORT EXPOSURE, Lights off platforms

SCENE II. — BlindParlor ERA

(SCENE) rightleft tapering toward Goddess' (Pedestaled center-Rear, life-size) 2 stereo-bathroom-facade-HouseRows, 3-6 Houses, each row foreshortaper, back centerward, suggest Long-RowMonotony. Lights show Solo Dancer (now ManSize MEKANIK) playing up to Goddess (DANCE) TemptFlirtSeduce, Goddess wawksway-yieldstarts descending (BUS. — JawGape 'Ovaryish scramb-alacrity) from Pedestal, wavers, restances self on pedestal, MUSIC-BREAK, offstage sawtooth SKryabinesque murmur (APPEAR) doorways, Ladies-of-the-House, all, like drab Institute-Ginghams, Shoes-Hands-Epaulettes of formida-bristling ScrubBrushes (BUS) Come out, scrub door-steps neigh-peer-imitly, sashay militantly (opposite pairs) glare-scour-align-"straighten" each other, tendevel unwitting Nthdegree BD-SA CakeWalkHysteria (BUS-each Scrubber, SA-austere, & Scrub-bed, BD-giggleOff, interchange, work into Hairpull-Street-Brawl* Suggest).
(ENTER) backslapping PEDLARS, bundles, cart, set-up (rear-center) HouseLadies jawgape, caper delight-rummage
(ENTER) backslapping Curiosity-bent CROWD (late 19th Century Costumes) jawgape, also crowd around Pedlars (BALLET-"Sell-Buy" Hilarity— Pedlars demonstrate StarchCollars-Cuffs (BUS) 4-6 diffident buyers, after meek-purchase, sadistigrab-"collar" respective companions, each Grabber works Self into OrgFrenzEnthus, coaxes his "Grabs" to buy, Grabs fidget amoebawiggle-away I-dun-wanna Diffidence-of-kiss-asked-young-girl (MUSICBellyDance-GiggleOffs) selfhyp'd Coaxers finally hypress-thrust Sell Collar-cuff outfits onto Grabs (BUS) why-did-I-buy-this JawGape-Bewilderment, glee.* Scurry-escapes of sellers, slapstick group-pursuit by now-indignant Victims (CHOREO flight-polydiagonals secanting Complace-

Swirls of Crowd) Let's-all-play! (BlueDanube-HeelRockDiddy) Burlesque impends, Music disintabrupts, intones grime-sneaky Fanfare
(ENTER) "PREJUDICES" (3 groups, Reds, Aesthfairies, Koon-Kath-Kike TRIO) Crowd gives way, P's parade slowly downstage, posture DefyCowers t[o]$_2$ JawGape-Astound then RUMP! Give 'em! of all (3rd Rump is held)
(EXIT) P's, Rumps unknowing same crush-converge on assumed-still-there Prejs, detonating WhipCrack (Goddess) all straighten but (backs toward Goddess) Bellydance-rump her (moment TABLEAU, Music holds its moment) Goddess registers puzzle-conster-indignation, starts to recrack whip more threat-sweepingly (MUSIC lunge) huge Billboard dropfalls, conceals Goddess, "May 15," Lights (platforms) reveal StrawHat counters, sleek-Clerks, People stampede for hats (BUS. Gimme!-Hands air-slice AciStretch-Appeal) Clerks jamboree-whizz hats onto upstretched pleadhands, "Correctitude"-PARADE (AngloLeg-brisk Saunt-Strides, "Have-a-Cigarette!" Confab-gestures, etc. MUSIC into TypewriteFussy clickpicts, chins-in-air, 2's-3's), also parading
(ENTER) many more Backslappers (3-5 OneMandummies) all strawHats, save one, REBEL, push-edged toward Platform, given suggest-chance to buy, wont, mobbed, Kickrolled amiably offstage.

DYNATABLEAU (FINALE)

(1) MEN, hats on side, cigars jaunty, lapel-fing goats, toe-balance Satisfaxsh, etc.

(2) WOMEN, unwittingly BD à la Puritanne, folded hands, thumbs twirl, saintly JawGape Faces

(3) CLERKS, lean over Counters, aligned, prissly creamslob-smile, fingcluck BD-ing Ladies
Short TABLEAU-in-Motion

CURTAIN

ENTRACTE

(CURTAIN) Spots show both SA-Men on BD's platform dancing her rhythm (other platform) BD-Woman (rear, kneeling Try-Devoutness) rises, as if wishing to embrace SA-woman (forward) still blindfold, still facing audience, unaware of BD-presence or defection of Men. Incertitude stops BD, dynamic Tableau, lights off

SCENE III. — Some Passings & Dawn of NeoPolite
(Tempo—InevitaHorror of LowGearWindUp, incessant)

SCENE (General Tone) ThermapeuTense Architecture, Sky-ScrapeVertij, MechaMoloch ContourHue, Shimes Square become ProleAthenian Agora, 7-11 MichelinTire-CorpMerge-CityBoss-Capitalists (platforms) loll back in CubiRoman-Horn-&Hardhart banquet chairs (Child-Goddess serves them drinks) Large Telepawriting, NeoAlph-StenoCrypt-Dictamessages, seen forming on blank wall of building (Glare Ukases, MichSynods to Populace, TeleRad 89-in-every-Home) Big Pieces of Wood & Steel sound Omin-Tolldin background. VisuWriting pauses, SklafMotiv (MUSIC sounds bonbon squeak-cluck-defy effects à la childrens' party)
(ENTER) 6-10 indignifussy Whirling METHODICKS, arrange selves centerfront, motionless, prissypose (increase in MusicFury) commence Whirl, GutShriekAbrupt.* Methodicks collapse. EnsueSilence, trap-doors mouth them below stage (snapback) 25-30 seconds motionless oppress-AbsoVoid-SILENCE, muttermurmurs.*$_3$ heard offstage, grow-mount into feet-stampSone
(ENTER) glassyface CleanCollars, trick-step, preserve, stampSone, gearchain-wind around front and center, arm around Neighbor's shoulder, free arm-hand wave-pleads, when passing same, relent-Benefection from unnoticing MichCapitalists (BreatheHumStereo from CC's) end M.C. rises, yawns (MUSCIC-FatCurdle) plugs, in switch, cellar-vomiting (ENTER) as many

clank-metal-in-oil-squeak ROBOTS, impass-disrupt Gear-Chain, each R. floors a CleanCollar, supine, Robots travest-Lawpomply plead Case to always-nonobserving MC's, squat, mechiropract each victim's spine (Bus-writhing, TollDin intones StressApplies) MichCap. plugs another switch, robots rise, drag CC's into bentover baby-in-the-Hat line (backstage, rumps toward Aud.) R's come front, fusilpelt them with white balls into Offstage RetreatExtinct. Autowriting resumes

(ENTER) (Music finalFuryGather) StreetCrowd, incl. children, watch writing, backs to audience, motionless, Gongs commence Punct-sound, rhythmspaces stress once-a-barly each successive beat of 5 (Robots work backstage, align in shadows). New deeper TollDinNote, Crowd eer-slow-starts WalterCampy-armLift-TorsoRaise-NORMveer-Kalistha (huge Oil and WaterGurgles, Pistons, Metronomintones, etc. offstage) Body-LoosenUp effected, crowd commences NeoStroll, Cambodistylise-StreetPass-Nick-Lunges, mutuaware RituoweGesturates, hard-cold GreetGeoms, must-posturated STOP-simultaneously by all (BUS-Whim Vari-Choice of 5-6 figures) during which a few, certifExceptions,

(ENTER) rollerskates, EXIT other side of stage, every 20-30 seconds a Music-"Break" HaltGrab, mutufirm-but-not-irrita-ruthless disHib-pressgrab one's NeighPass, standardise-where, gradually relaxed, 4-6 seconds. Communegroupments gradually formerge (PirouetteCurves around JabLinears) Patterns veer Individeletely sashayward, into ultatavist Finale (Music color-flares, HolyRollerish Apotheo-SuddenBecome-GROUPconsch) (ConviviContapJazz Résumé of WhipCrack, Fing-Cluck, Hy-pressales, AppealPleadStretch, Have-a-Cig, Lynch, Wassail, SlapBack, JawGape, SlowMovie, gearChain, etc.) MichCaps rise, shout-crack whips, MUSIC into Slough-Off, CURTAIN falls to StampSONE of feet, Whipuncts, audibreatheIntake, steroSylla-PhraseChantomimExhale.

CLARITY IN LITERATURE

Language has two functions: it evokes and it communicates. Its one function is to make us feel; the other to make us see. In the one function it acts by suggestion; in the other by definition.

Language as used by the creative artist tries to make us feel — tries, that is, to make us respond to the emotion, the situation, the condition, or the object it evokes. Language as communication is the medium of the critic, the philosopher, the report writer, the technical "describer." Its business is to explain and describe. It makes us "see."

The 18th century[1] in both France and England was the great century of see-ers in literature. Descartes was the father of *clarté* in French prose, and the tradition descends through his disciple, Malebranche, through Saint-Evremond and La Rochefoucauld, to Voltaire, Montesquieu, Vauvenargues, the Encyclopedists. In England, prose took on firmness and clarity in the terse elegance of Dryden, the forerunner of Addison and Steele, of Swift and Defoe (Defoe the *essayist*).

Critics and essayists, all of them, definers, men who stressed the communicative in language and developed it to such an extraordinary brilliance that for the time it seemed to absorb all language. Not one really creative work was produced in that period; and even when, toward the end of the century, the revolt came, the prestige of that prose held on and influenced the creative work that followed. Out of it we get a bastard form like

[1] "The age of prose and reason" the academics call it.

[2] Information enters into nearly all creative writing, but not purely as information. It enters as a means of conditioning the reader's response to a given situation (as when a writer uses description to carry out mood).

the novel of ideas — that is, the [digression]$_1$ *about* the subject for a plastic progression *into* the subject.[2]

This was evidently a confusion of values. In informative writing, the center of interest lies in the material itself. In creative writing, the interest lies in the development of the material *toward conditioning our responses.* One is an end in itself, the other is a function. The quality that makes for perfection in one does not necessarily apply to the other. The qualities that made for perfection in the communicative prose of the 18th century made for frigidity and deadly formalism when try-applied to creative writing. The writing of Edmond About was such an attempt in French. Students in French are still forced to read fragments of his stuff. Shaw's work shows the bad result of this confusion; so, to an extent, does Meredith's. We cannot think of anything which possesses so completely as their work, the feature of unnecessity.

Paul Valéry's work can serve as illustrating both communicative and evocative writing. But never mixed. Essays like those on *la Crise de l'Esprit* and *Adonis* have perfect clarity and precision. There is no ambiguity, no loose ends of thought. Everything is caught up, every detail adds a facet of meaning. His evocative writing, on the other hand, is full of evasions, of nuances, of ellipses, and veiled meanings. Often our responses are conditioned by the music, the stress, and hesitancy, and rush of syllables, as much as by the words. When, for example, in the description of water, the fall and lift of syllables takes on the beat and cadence of the sea, one wonders if the sea-sound of the music has not more immediate influence on our emotions than the rather inadequate words. And one wonders if in creative writing the rhythm is not often at least as important as the words.[3]

[3] As in this passage from a modern writer: "He leaned his elbows on the table and shut and opened the flaps of his ears. Then he heard the noise of the refectory every time he opened the flaps of his ears. It made a roar like a train at night. And when he closed the flaps the roar was shut off like a train going into a tunnel. That night at Dalkey the train had roared like that and then, when it went into the tunnel, the roar stopped. He closed his eyes and the train went on, roaring and then stopping; roaring again, stopping. It was nice to hear it roar and stop and then roar out of the tunnel again and then stop."

In giving the effect sleep should not the rhythm be sleepy, full-voweled, and slow-cadenced, and to give dance must not the words quicken and dance?

Words are often only counters of speech worn smooth and flat with use, with none of the old image, the old boldness and suggestiveness, sticking to them. The 18th century created many stamp-words and narrowed others down to stamp-meanings. The whole effort of the Neo-*clarticists* has been to make language a string of counters; ie. a mechanism for facile conclusionizing. Very often the creative writer of today feels that many of his words, instead of richly conveying emotion, actually muffle and deaden it. They are simply chunks of dead language breaking the current of his relation to the object. Instead of conducting they insulate. Using them the writer has an unhappy frustrated feeling of not getting at the object, of missing its immediate flavor-richness.[4] It is because they have narrowed down to their more explanatory sense. That was a false direction. The clarity of evocative writing is not that of communicative writing. Language as the artist uses it is a matter of flavor. The technician's language is a matter of precise exposition, a definite communication of mechanico-precise ideas.

In creative writing, clarity is not a matter of making clear statements. It is a matter of being immediate — of catching the flavor of the object, not its mere outline, but its fullness, and meatiness, its density, and heat, and solidity.

It is not something to be got by definitions. It is to be got by selection and juxtaposition of words and material, through rhythm, through tempo, through contrast, through the allusiveness and suggestiveness of words and images. Not just any juxtaposition or any rhythm, but each adapted to its function. Every detail and every expression is to be subordinated to direction. Good writing is always deliberate. There is one clarity demanded alike from the evocative and the communicative writer — clarity of conception.

[4]Editorial Note — Observe, following, the stress upon the object and the direction.2

MONOGRAPH FOR HAROLD WESTON'S "EVO-LOVE SERIES"

(p1-2) water water cast-ups gulpends, water
(ulploam[])1

water onduwater sheell shell pseudreamdream suffice

pulsthug yawconsch wave
trytugs evolupotent water...
animatryx must-go-ons crawl
subsidream...

water slough water water
lave

(3) Awakens anticiplay
HEgosome
indepenarciadonisent Lyrfeve
knoweyes artravailbirth evodestiny
(knee up, ol' fella, yours, Conquiesce)
tossoffAccomplish HistrioMoraleTRYspect
SHEgosome
nestoil bevfullc Startmust painlunge
lifecircuglowse
geyne pressitch legclawroot kissEarthadieu, anguitaste-pre-mid-now aft
bathe-in sorrowcenturies Acqui-gewjaw-SilenceFeel
sleepconsch dreameality BuddholINspect

(4) PLAY child's scuttle-acquishowoff-piracy?

no here
first Mutuflower
Yearnborn Sollicitwodear
Hunger Spirit budhonest primordask —
except-ye-become-as-little-children ('s-wondermeant)...
He, stalwist Fine, mutunipleadriven
She, Howsaynay-Sweetmoist-momedelaying

(5) clouds, away
libIdo-see, dear God, percepscient Homagcomplish
"OpenBeauty's" lovecommitting Holyne
HUManUS Grandeur
(EERieVokeBloom ReasonPush)
deepweepstanced pVeerthrall
twixtbodyReverelAyIR, tofromutuplaque
fulminatrances Sexparacy
wmeld-
transindivisuating the Disparsomate
fulfill Equindividuotye

urge, fulfill, Urge

(6) apotheoFunct goalsight
sympathrivachieve

MALedominacquirelentlessigh
Femsuccessent relaxbrews
suff —
buff —
bear, pospontiv Fem
coopleadtake

yearn, Legs
claps, Arms
give, Womind, 'thout Headbend
yeuthanasElate past Pain!

(7) bornEcoming
TransfigurE'er

[TRUTH CIRCUMSTANCE]

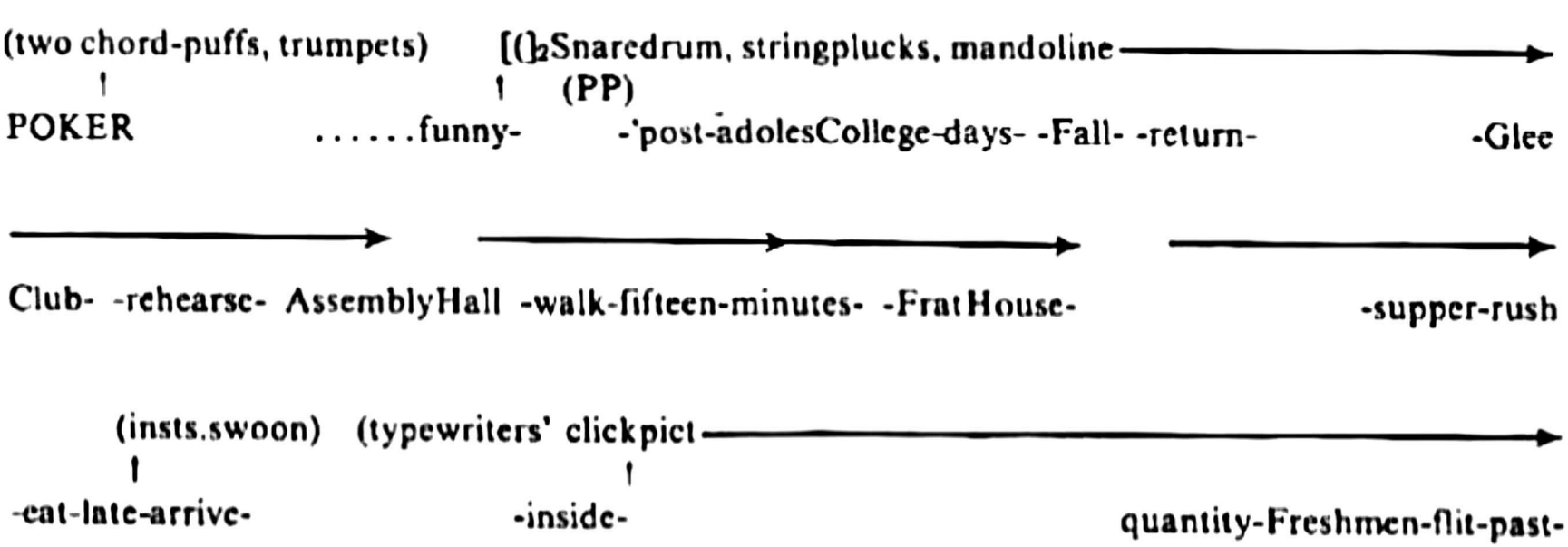
Truth circumstance
'salways a gripe relish acefetidy
  antitharmorplate
to breath strinct-scoriate one's
  fellociate
in public
And awksquirms?

A POEM FROM PUZLIT

sardonically towers
ghoubrel
i shing my ostracization
come back!
come back, I implore you
no — stay away
here
i am ecstaticly.

READIE-SOUNDPIECE

(after a suggestion of Hilaire Hiler$_1$) (synchro-with Orchestrauto maton)



< > (fife-peers, à'la recherche intermingle)

-inaccountable- ? ? ? -evident-very-few-Glee-stragglers- -rath-seem-wandbent-

(muHo-chords (bassoons, etc.) devel, 30 seconds, a mood-view
[crescinto]$_3$ an offkey-thResolution of Accordon & Jews Harp
-fulfill-YMCA, -nightclass-regs- aiitiii-gone-

ing rhapsody) (only a Metronome) (smeasy fiddle-
LENTO
backstage$_4$ -redescend-dark-redrich-theatre-plush-BoxCorridor- -EldChap-arrive-

-zizzes[]$_5$

<

flits-along-side= -rush-loatHe-despise-Silence-waft-acCompany-WONT-talk- -perforce-must

(muted Cornet whinds-in-up then ACCEL.) > out (low Clarinets)
"Wal-I-see-the-boys-are-back-anybody-outa-this-bunch-

(fruity jabbu, lech-timbres-pianissimo <

catch-a-lil-poker-tonite?"--- he'd-turned-to-me — — — me-curdonvulsed- -his-obstract-

< SILENCE) (Accordeon

impersonaptriché₆-glaregloom-plea Voice I've-no-memory-of-his-look

grunts sillily) (one whang-clash of Cymbals, delicato)

funny.....

(dullicate Gongflunets, each ictus) ——————→

-I-smell-surmise-wopulent-finishalesman'd-Alumnus- -Campus Visit- "our-turn-Boys!"

(———)

-deerol-Alumnibus-wants-tbe-youngear'd-again! -chap-'bout-midforties- -willing-lose-

-careflingly- -"listen-in-on-rehearsal, -ol'man- -afterwards-Gang-chez-moi

[(descrip]$_7$Music, -Orchestra,- 'Collegiat Sing Stare Serious'< 'Poko Party'[])]$_8$
↑ (40-50 secs.)

(Music-sodgo-into-pedalpoint-2-basso-notes-$_9$ -superimposed-high-Arabic-wailMelod[])]$_{10}$
LENTO ⟶ dies

-hearable-only-distypewriter-ACCEL.&CRESC.-to-end.

rrettroactinggingg-memries- -seeryussy-Collich-Boys-grimface-barkssiinngg musikaka-
sonorities- -friendly-mayaiding-rafters- dragonfly-airyairplane$_{11}$-stencil-" "Prexy"-
smile-beams- postoasty- -adoliscentious-thoughts-ggoooddaayyss!! !!.....
.....chips- -chipsix-siix-players-mellow-courtly-pal-voices-"correctly"-
hiding-jackal-ceeaggerness- -PLAY!- -two-fcclout-[pots]-$_{12}$ -Mr.Jackhill-intrest-[diverted]-$_{13}$
-I-rememb-regardcad-him-once--pass-fleetly---praeterrancan-mood-visc-swimface-ghost-
mask-gentility Mother-guard-your-young-Thru-The-Ages..... !!! ....then>>>> that-

/ / / / / /
third-pot!!! -cards-unlooked-Jackhill's-voice-snapabruptakescharge14

(percuss-muted-revolver-shots, each first syllab) > (aft rubberband snapsigh)

OPEN!- -RAISE!- -RAISE!- -RAISE!!! -- . -TREBLE-RAISE!!!- -met...mutto

(distant speech-voices ——————————→
mutto-gurg-suavities-Keep-Tvoice-impent-diabolism- -just-polite-enuf-not-get-nerves

incl.voices
(Waffle-selling-Cornet < (Absilence) 10 in.rouleau
↑ ↑ (ratchwheel P<F ——————→)
-SHOWDOWN-.....Jackhill-tops!! .....2hrs. -2 more- a half-

Kettle-drums <cymbal>
↑
'cept-5-6-desultory-pots-Jackhill-W! I! N! S- WWIINNSSSS ! ! -------w i n s.....

(Metronome dulls thru the following) ⟶ ⟶
[" "]15 allright-fellows-midnight-i-said-i-was-leaving- -rendez-vous- -you've-studies-
play-tomorrow ? ? ? great ! ! ! -take-this-thirty-bucks[.]16-tomorrow's-drinks- -let's-have-
a-bang-BangUP!!!!"....." ....." .....gap-silence-i-suppose-he-went-out-- ["-"]17-geez-
says-Leyden-that-was-funny-almost-phoney- -why, -his-voice-raising-sounded-GAWN-
[satisfakting]-18 -Chirico-horizoning-streetscenes-- -tweren't-human!!!....." "19GWAN-
Bens-ya-silly-mysticketeardrop-twas-only-*his*-turn-(big!!)-tonite-whheee'll-s-c-a-t-c-him
!!!.....

PIANO (faintly) stressicts haphazly
↑
nightly-poker-all-week- -results-same- -samey-same- 8th-nite-half-hour-before-

Huddle-my-room-(Jim-Armstrong-speaking-)
(Electric Fan joins, nearer)
—"fellers-only-dubs-like-us-get-ridden-like-this-or-would-have-failed-to-saaay-
didn't-any-of-you-notice??-DID-YOU-LOOK-AT-HIS-FACE———CLOSELY?!!20-I've-been-
talking-things-over-with-a-fratBrother-(P.G.ing-in-Psych)-lissen-from-what-I've-told-
him-he-deduces-that-man-Jackhill-is-a-Visitation-an-Apparition-no-more-corporeal-than-
an-abstraction-or-"Connection"- -possibly-a-Mesmo-L.C.D.-of our-undodesiring-
libidego---no-more-actual-flesh-than-thought- -in-this-case-thought-incandesced-to-
absolute---NoTime-WILL—a-daemonised-ThwartEcto-of-"DearLife-asked-Spirilechealityz1

--creepy-stuff---y'all-look-up-eh??--yeah-as-far-as-I-can-see-this-chap-Jackill-is-hyprobably-disembodied-[WillaftDeath][22]-seeking-a LIFErstwhile-unrequited-satisfact??-Poker-and-get-this-was-in-life-brainKnacktivity-so-dynamicharged-with-PlayLonging-that-this-tour-de-farce-Luck-at-cards-we've-seen-this-week-formerly-meantacted--Will-to-Accomplish-monoinsanely-carried-over-post-mortem--became-a-groupswayable-psycometeor-of-our-Universe--roamoaning-for-Poker (Chordbust < > Astronomic Timbrality Horns & Percussion) --gatecrash-punching-"the-hole-in-TimeSpace"-that-Antheil-speaks-about-------and-we-are-its-pleasure-prey-victims!!!.....probably-an-old-or-recently-dead-alumnus-of-ours----I'll-make-it-a-point-to-look-[up]-[23] ↑ (oboe d'amour&marimba) the-last-ten-year'-poker-fiends-probably-this-bloke-never-came-near-winning-enu..... IS-SOMEONE-ENTERING-THE-ROOM???.....lights-iced-fizzes-highballs-imported-cigarettes-smoke-hazed-atmoambient---" "[24]cupboard-Link-I'm-off-fellows-cupboard-slippers-cup"..."[25].....damfool-dank-idèe-fixe----'s been-sounding-in-me[26]

-two-minutes-an-eternity-of-gadfly-dinsistence-wot-liquor!!!----stop-shrieking-guddemmit-willya???---you----------

(MusicBoxes)
↓
well-gang-cupboard-cupboard-guess-Jackhill's-pushed-off-outa-town-leaving-us-cold-cupboard-what's-the-other-term? slipboard?-lippure?-

losers-I'm-all-for-an-hours-study-then--- one-second-you-fellows!!![27] -I-rush-slippup?—s--l--i--p---pers!!!!

over-open-my-locked-closet-rummage-shoebag-moneyclink-clashwishpapo-[hanclutch][28]-emerge-
> (human tune-whistled)
Banknotes-floodChange----STARE -greed-eyes------"!"[29] look-gang-here's-practically-the-exact-amount-and-I-should-think-the-identical-money-we-all-dropped-in-the-game--'cepting-the-thirty-for-tonite's-drinks------will-each-of-you-figure-out-your-loss-and-take-it-from-this-little-pyramid----my-losings-were-what-was-left---I-think-most-of-the-boys-have-never-spoken-about-it-outside-we'd-be-razzed."[30]"

>>> small, clear, might be long-broader, better'n Hyphens at certspeeds they'll be soakcepted)
<<< clausending, inclosures, tcreate passtress (supplant Underlines)— wherwhen Writer wishes Slowintake, marvellous Backfirade
SPACES for omission of notquitextlySuperfWords, Emphsilences
REPEATS for CinePaceStressling
DECOREMBELLDYNES ad intuilib
The Stockticonnectiv,
.....the Spacetwixt restpoints the Reader
HYPHENS tremain Textfunct (v. >>>, above)
DASHES Delayemphyphens, Musicologs
CAPITALS (entire syllable or word)limn accumajminor -unctpoints of now-unistreaming phrases-formerly-lines

the READIE-FINIS

KALEIDOSOEM.....(antiphlento) .....(quoted)
...."Beneath>all>Words>
which>might>dispense>with>
Words>as
So>unds>but>not as>
Signs" .... (paradophrasing>John-Rodker...transition 14)$_1$
....
readlie>affective>contacts>
depths ..... apportion ment ..... erst>glee>trickl
>buttapup ..... knives — —
— knives — — — sallow ..... tongue>

sleddickl>nickdicker>hemorrhoids
sash>wile ..... booze ..... aramint>poothtaste>err-er-er ..... aheheehoh>ahehahooh>WOPS .... (fugaxel) ..... dental — cyclose — teething ....stoop — cranny — bugabah ..... oil — broil — teem ..... leek — turmoil — DRAWN ..... bike — care — yussiyuss ..... potatoes — grOOve — dorn .... BURSTlakechewed .... stealthramloin .... groan-nurstgeTOSS ..... eetabytapeepO
.....Portrait XYZ .....
(stocktickreadulous) .....
eerchased>Tragesire ..... BeDOthings ..... Imbo-declarity>pursuing (toujours>prissnuzzed >gleamouth)>phalli-durlDitty ..... YOUyouyou ... Y>>i m m u t e x h imposture ..... "shoor
>I>
wanna>be>noticed"< >lighted
>candle>henc>lucking
>aSCETIC ....Sweetsweetness... factmatterd>Nth>Degree ..... (Claritty) ..... S---O---Y---E---Tweakaciding-Rain>PUNCTS>TOothclampa ngelici-ty ..... into .... toodeyohto>adjectisecondry>ManlFest-fester ..:..::: Power LUST ... FrustustRateo>Quiesqueaking> PVenomower ..... (prizzepallic) ..... (ifnecessry)> pRACE>these ..... sweatglare>underamply ..... Subs-TAN Tivmpliq-paradecorrode>a>dourkoffeed-Bach ....acetib a c h .....
<monVieux ..... much>i>have>tr YLOVED You ... . (imboclairgleam-despite) ..... ewer grrrRaspb urn-InsistFond>scentchfails ..... to>man----err----ly>al-lotme .... Wishgulp equality ..... THAT>Fruct-reality
<<<<howeviscerebraised>>>>
ALWAYS>AFFECTRANS'D> <WANTED-FRIEND!!! .....a you-powersmeeking SKEW! ... rancors me

to be remembered that Mindality does not, with all respect to its amplEXpsychEGESIS, provide the only contributors to Writing. occasional Mindi[tl]ease are found whose Temper deemust demploy the hum-bler (i.e. avoiding the bum-blur) scantertiary momes of life. the BehavioRising of these spawn-LAyRES I can & do measure-trust. chief among these to-dayte indubitably is Bob Brown.[1]

his "1450-1950"[2] bursts the chucglister of the quality-best of humorists today, at same time prydelving a nicknice into the shyer surfaces of wist-feeling. i spose its readers are either enchanted (page yours truly) or left flat-foot B.B.Bewildered. WOT HOE, youse latters, pRovence aint for youse. it has struck me that somehow — shall we say mildly, shyly, wistrudgely, delicasunsmilingeringly — BB has here joined Ronald Firbank[3] as the other contributor to Lightouch-FormPLAY (rilly, Readers, Writing has near-always lacked tonality-variplay).

a pract[er]itiOH of the above more-wellapplies to Brown's "Specimen for a Readie-Machine." a yacht pleasailing an excelsearich salad bowl-might describe my add-it-feeling. modern writers afumb for new deviSings of thoughtinterplay could wellintake the scholiastrymes and annote-chucks of said work. Bob Brown keeps me tingly exalt-in-the-desirideoxcellence-of-my-own-writing — and, of course, this, to me, is THAN Tribute.

[maybe quote][4]

spawn → June 11, 1895

Univ. of Penna., B. S. Phila 1918

School Teaching

'19 Love Affair — — hoapless, anything 'yond necking nauseated her

'20 Start note-jabbing (thorts)

'21 forsake suburbs for city-psych-BOheems

'24 discontent (reaming Cahiers)

'26 Yurrup & Antheil

'27 Actycoccles → Transition <

May 20, '29 — — sober

'29 — '32 Riviera (avec Paris Jumps)

April — Philada. (not unlively, depressin, cordial gals

Picaresks pending,

Link

(1) Ah! — FEM, ReceptAffabil, SymbExcusMerit of Lethargy, HARP, ITALY, grassGreen.

(2) Oh! — ripe-happy, — 'cause-guiding MASC; Selforge-Imperessonality, HORNS, SPAIN, ORANGE.

(3) Ooh! — delishfright, huddleDebecstacy, NEGROES, FLUTE, BROWN.

4) Eh! — stridemetalcrash glass, coldseer-penetrinsist, NORWAY, INKBLUE, CORNET.

(5) Eeh! — squeakassure spoiled-child, approbaconfi, FIFE, Categoric, psychophysRidRiggle from Lyrnew, SILVER, nonFrance CHINA.

(6) Uh! (putt) — snailDisapprob, grunt of flat surfaces, Subconscesse of MidRegisters, BASSOON, ESQUIMAUX, mustardYELLOW.

(7) Ooh! (put) — BassEsse, Wonderment's rounded lips, ENGLISHHORN, GERMANY, heavyunctVaseline, OCHRE.

(8) Ih! (hit) — Hypothetic, evaneswhisp, delicanick Satire, pursueRemotIdeal, FEM-DecoyVanish, VIOLINuanceIdio, INDIA, LAVENDER.

(9) Eh! (met) — BRITISHubconschInvoice (the conschposed ResiduVowel of Shorthand), coolness of steady gentle breeze atop hill, the loco-fatalised Educate, KOREA, SITAR, almGREYN.

(10) Oy! — Humor, haftexplorealm twixt Go(o)dWill & Logiseriousness, edge-spilling piecrust, the pleasure of a Surprise, the catch-one-off-guard-ly Realising a Hope, ZITHER, SEMITIC, PINK-&PURPLE.

(11) Owh! — HurtLearnSlide, ToothPowderThought, BanjoMettle, HUNGARY, CLARINET, WHITE-GOLD.

(12) Awh! — Earth, thresolution of Ash into Personality, PuzzCredule, mouthmushAssim of Ultra-Modern art, TROMBONE, SWEDEN, DRAB-COLORS.

(13) Alt! — raspcontinu-socialty, brackDissillusion, Charcoal of REED-Instruments, refine-whisper-velvet, FRANCE, BLUEBLACK.

(14) ehyeh! — U.S. pioneer-diphthontrenches in T.B.M.-ultb-drawl EvStress, Wot-GO-DO-now Impatience,$_1$ knifigorIndividuality lollmoming with wane-VoltAgress toward dutystupor, CELLO-TryRegistDeclaim, muddied BrightBLUE.

PIZZIKATS (SERIES 2)

(1) Paunchrubberyapproachers (Conservatives)

(2) pseudsnortsnivelophistry (Continental JazzBands)
stalliompatient Stride (AmerNiggers' JB's)

(3) Neceshity (Dada)

(4) Ireality (nowaday)

(5) staitannic (NYC)

(6) scholdemployfurv (Chopin, "Etudes" — Joyce, "Work in Progress")

(7) impetusatient Musinctervaleaps,
Nirvanähriven Conflauntrasts (Chinese Opera)

(8) Instextpression (hypressaleoning Moderneed)

(9) doffensive Mechanism

(10) chewsovery Grammahs (Dickens, Aldous Huxley)

(11) puRETannied Fems (AnglAmerica)

(12) obsessease-gyraclutch (Woman for first lover)

(13) innerisembite (Gallifaces)

(14) circaurambl (Fem)
pistplunjice (Masc)

(15) brayzing MorSpiroptimiasm (Christian Science)

(16) Confourm of PassFeelfull-facurIdeaCTS (MachinAryanism)

(17) Cowduty deficlaims the Permitted (Churchmens' lusty Hymsing)

(18) Peersapouts (Tourists)

(19) melegant (Cannes)

(20) loosiditties (Thdrink)

(21) SwombDeath (Wagner's "GetOffCanvas")

(22) craftseman (Cellini)

(23) hybergeois (Englishmen)

(24) annihimmelvoid (NeoBeethoven)

(25) preempressionises Rabelayblarely (Rubens)

(26) cerebrunappies Monofix (ArabMusic)
harmamaxem-slumbsawngs Monofix (OcciMusic)

(27) shoort everywhair-lifetime (AmerPopSongs)

(28) flushlest (Woman)

(29) Spreenout (oncomeSpeech)

(30) LevDream COMEThRUE (Bledsoe)

(31) Constompselfask "Y-cant-CrépeChine-washRag?" (Gershwin, "American in Paris" 4th Movement, Finale)

(32) plastiquantswing-troughnalitymomes (Antheil)

(33) Ifishouthooks (Grammar)

(34) SocOnchARatioceanate (Joyce)

(35) Infantrum (ParisTrafficop, jam)

(36) Ahssopurient (AmernglishFems)

(37) BreatheFrazors (Garden, Baklanoff, Bledsoe)

(38) hewmaimitey (NYC Taxis)

(39) beesomething (Prose & Poetry)
GETaboutsomething (Critiproseliter)

(40) NOwHopeFrustrum (Kandinsky)

(41) sheapHIdehowlogees (Religions)

(42) AccuradIcor (Hiler)$_1$

(43) ayeArcheatabl (Cezanne)

(44) Patrix (Muratore, Braque)

(45) Puritan's "Releaswish" (Jazz)

(46) Scilogical BYurnPROse (Ameirdealism)

(47) 'Disjunkt' for Croce (Amerlodic)

(48) Mentalertsaving Pigsnoutweak (Gallifaces)

(49) hardent plasticandy (Archipenko)

(50) LienBacher, memories (Wagner)
" , no-mems (Schumann)
" , will-mems (Weinberger)$_2$

(51) Pollymeutonality (Schonberg)

(52) blackswiths the Heroic (Beethoven)

(53) LoComassort (Universe)

(54) taggive Secondimmensproutfeeld twords ("purrplexicons")

(55) Askounds (Childrens')

(56) Wagnearishuccul (Eric Mendelssohn's UtilArchitecture)

(57) Joygony (Antheil, "Aria")

(58) BarkarollinMelodick (OperaFeeld)

(59) SelfPritty (Chaikovsky)

(60) pickaperUpsures (Antheil's eernext-footland-Harmesurolutions)

(61) StareClimbing (Weinberger)

(62) bourgouachy (SuburbGirls)

(63) Paulianna (X'y)

(64) prEyed (CantReaders of ModernLit)

(65) Englee-downlines (Epstein)$_3$

(66) Curryewsurer (Lowenfels)$_4$

(67) protExotremhick (Mencken)

(68) Artycullation (France's, for Tourists)

(69) EddyFoyler (Tzara)

(70) calligradistsort (Caricature)

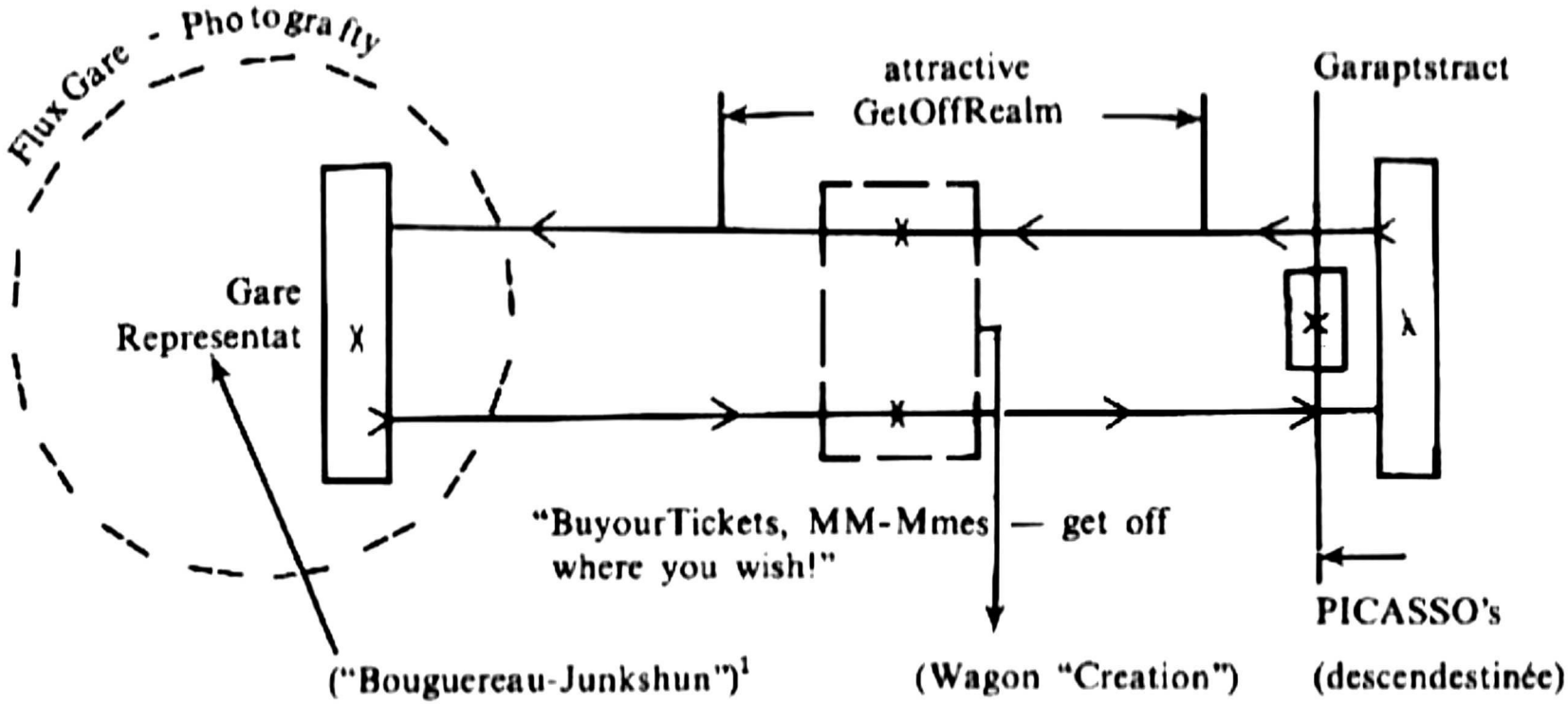
(71) Metaforayze (Speechneed)

(72) Megagamania (Frank Harris, "Autobiography")

actuelitrature belongs
to reader; writer nowonly
bharpvoice, sympharmonicurv
for eyearable
readaptsatisfashelfing

In (1) themTEXTPunch vanishmelts towardlinto a paollygone-blarimagery

[1] d'après HILER.


Flux Gare - Photografly
attractive
GetOffRealm
Garaptstract
Gare
Representat
"BuyourTickets, MM-Mmes — get off
where you wish!"
PICASSO's
("Bouguereau-Junkshun")[1]
(Wagon "Creation")
(descendestinée)

(1)

The PlastCreators' firstyears presumare a biproacchal veerfunct along this saolute-graphailury, always-Toward-someday, *sodes-cendez*-communeedoing, develling necs-brainpickraft, tlater scellf, anonydiscrimpalpsurely, to Anon-Juries
thus, corrose the Fastid aWayfrom gidsweatstainProffs

LOOK OUT FOR CIRCE-STATIONVENDERRS! & "Classified STACClishays"[2]

(2)

a bas sentyMENT, haut le SENT-I-meant!

(3)

Music "STYLE" — whipflingcrack oTradition
" "MANNER" — Comtribuposer's ChronofLyght on the Whip; he, become the coruscabloomomen-TanjDecorPreen onf an Inescapaswerv which will-y he but contribitions

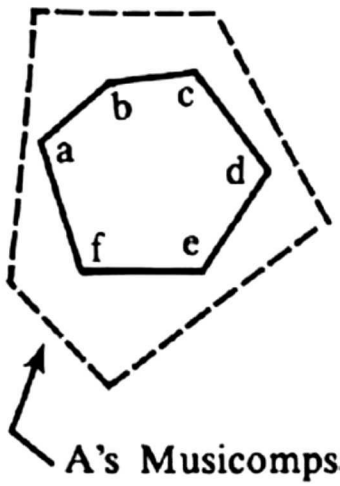
(4)

LITHOUGHTosound notonly Meltearxt, allsoCordehItexdurality (v-any polygoing Eyklusts)

(5)

Antheil's Sporge, tentlarge-duaWaywith POLYTrOaNdALITcornvers —

[2]quotusing a remark of J.P. McEvoy,1 anent some defoetiPaintStudents' "exclusuperlatives" in talk.



abcdef — Hypotharea demoting the Ultpossibillings of Polytonality

A's Musicompsation[3]

(6)

Poet'sCern is Qualight, rathan Quantext

(7)

Or, considheard as QuantextENSitey, isnt evry feeline oFree-Verse time-stress-quant-samey?

(8)

JAZZ IS BOIST (hinTOrchs)

(9)

actuelle Smass oLitPropag, tprotrect Smallease

(10)

Wruongord-ExpressAge (Gillespie)

(11)

Prophunct-Sollicitreachl

[3] aproposame, many find Antheil's PianoPlaying (wotever its technicrust) has musicly no peer[.]

(12)

anent Produce, AmerPoets, note your-INcAlkalie-Textiness — Pound alsowes, buttadds Scholaden WordFruit!

(13)

APosTeryore, something to get eoutinto Painting

(14)

JewelRitAccelCounterpsychor-WoRdite of AcadeemPoetry, of scholarcerned "Monolinearitey"
Supurbans wantgethis; Streetrats, rarely

(15)

Matearіobjex could be newrescene!

(16)

The White Foothinkers *shamussed* JAZZ to an OldMade, Orchestration. IeskU, which Personality's become dominante?

(17)

Y does the AmerWoman have so earlyfe dissexcharming odors? Because (a) SexWonder playnly neerwascaroused? (b) Water doesnt alcaline the Blood? (c) SelfDirectAssev neuracidifies Femininity?

(18)

SuburbComplace is an IgnorConfidence

GritiCroupBe

Conschpirit BYCITS
Bhudedits — AWAITS impour oFactimagery
REPROJECTS

YOOGOon-musdevel-
Rejoind,
SequIndvent-FollowThruanswervs
HolinTimeSpace-Maybreaches
PolypherdVoicingtrafudes

A PURPLEXICON OF DISSYNTHEGRATIONS (TDEVELOP ABUT EARFLUXSATISVIE-THRU-HEYPERSIEVING)

punziplaze karmasokist DecoYen Pompieraeian

scaruscatracery timmedigets outrége Opinducts

pretensnarrant MustEVit spirackrete broidevel

inducound proleany conclueshunning eeriesponsybil

greak trystsparklers misshits Amerdeality

Chroameo thoualkt dienernlarging sklaferry

ethquikability vichycles eunipursonality woarships

libigo moodeaffex crallrighting sublimasturb

walloaminds dwintrospectiv nackuracy infrisking

evypressoar pronownshamentos creallocate

selfoistenuto bitacting pleastic Amerforts

negassing stillyfrememuse syntherile corout

snoub examplimations FanelliHopper marvellusty

broachure sprnyde WIldeals equitty sklaflout

fearl Gallopheel sexpect huevents kissimmer

willdid puearlvoice alcohawlic gushot

wrympersonal self-conscious inshintuate whoaman

allustration essensual aesthound cosmasspection

plastrepoise infalliable ejaculiss spectackle

restcue terrifugalee phornotgraphy senseeminded

folksiedead pirouethink sklafeatus democrapicky

keylusion wellded conattension mechallous

shriekreen pierc[i]$_{l}$lver insite dability colorganise

slyting selfpitter IntOne lyreams negrowisms

meateorvalue permcore disjinncts cloakull

womankneeless vocabullery squrdge psychlic

factidya spurmport punaLludIT philocity

precipidwell decksquisit initoutpourpretens

assentsualimbs bullycose freaxtreams reliefaugh

ulthink Tootons synexdochrowth plastraggle

bumpalludes preocreation missoarientations

praggressiv ovarylease temperanant whoboozer

tolernjoy repmew chucklut anarchetype iotea

followswuppers Aeolyrpegging calculallow

hoptimystic shrewmord obliterary smellspect

soneyes decoyr factea readch pleorgasm

renaissorganise psickisms imnexplicit plisstening

statUresklye purrhaps hillycredulosity padmirme

dykasting raspirations graphickle ecstensieve

tellesclewtinates infaccuraceize pticklup Expatriaints

hintstructions gadjects tainterior utiliterary

scourfelnthesis harmonkey explerimince

calligraphour imputility phallacious yappetising

stintuitiv pickuppety tryganise counterphit

harmonicallush enfaithrants prymate graphorror

furthrallusions sodgesire psychrowcess denticipate

perceptarea-ise nousquince abstenced enhewge

Conductours impklick prepperysense vapremote

plastcoince reachieve cleanxpect arrabiffons

cerebriscretion mischerché looklist himport

freequality cerebrawl harrigant plastral

suberblatulence blasexalté bidées goolustration

rawcoreal writempo sentimiews presumaybe

siloction aperfeeling meticulately vapmosphear

dontdizzymeres nextricing Angloaming whirdeations

freasonable feeligns cernamic flatubloso

proecursing adjectimeagers punditty anonymintake

oughtobografickl ginferences cackontrast artburn

snifficant tright Chiricous pp<ffluktility

peopvoice syllintrickl happeezd hierxoticlassic

DISSYNTHEGRATION

These Lexiconnings tryrep an hypothactuelling GroupVoicIndy, a thrumpunning Nextrecogabl of nowadayMent, livin a stage which man has too-image-whirdeately groanoutinto.Hence this stimass of "stewpart kinventions," to extrymeet the bang!-feeling of jostrushpellslidescuroarooilflitsadismulctrivetauraideadening Hietend-LivCircumsts which our Psych must radjustself in. Sadisfaxly this has been & still is my wayouting of certain dinsistent Inneards. It has struck me that its purplexikonning massarray can serve tinsite-hypressketchup-scowrout the ignor-confidacency, the dontdizzymeasly graphooking sodyprevrending the times.

READING MODERN POETRY (THRU A TRACE OF ITS BASEWIAS)

These interSuggestOpmines may not shaft comfortly in the hearts of othWise-Interminded Modern Poets whose worksuch is here exemplastructootillised. However, naught Dissuch concerns mhere. Poetry having clearly proved its 'pondaff Demosurge, no longer belongs to AwThor-Wonmond-interptyronny; rathis Scaffinchegrate ofor respondaffectiv layread-Groupising-Qual, classjcoining that Realm of ThoughtPLAY (bach-to-Back?) yetsoscantly communveaghed in the Occident, ALLUSION.

> Allusion — Aroamic Wondermen, ToeTip-Solicit, Clerk-knowhappy-Wareshowing, Hypurboring SelfBourge, AssociaTingLing, ByPropener of rounding-the-corner'd Terrorains ofFurthKnowImmidibouquet — hightime?

PUBLISHED POEMS BELONG HENCEFORTH TO THEVERY-READER's ADLIBREACT.

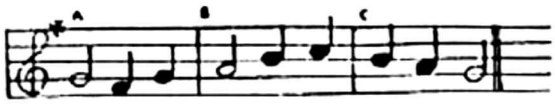
Democracy!

[P]lizz postulate actuppany else drego the Way of MechaMonot-Passindy-Prolekultaria[.]$_1$

Question:

Is there definirecurIctus in all ModernPoetry? — er —

Is there definirecurIctus in all Tradijious MP? Ah! Consid MP-Forebar (GreatAunt, Grandad, WetNurse, wothavyu), the CHURCHANT[.]$_2$ Here occursed constant Uniformity-within-Variation [(]$_3$co/*re* Gravitation's Akcel), being'd ofcourse by a necessSing-condition — 2-5 notes in a bar into which ususome 5-20 syllables ware to be phrasinctporled, viz:



(A) Gód, the almighty, the évér-
(B) lásting; Máker of all good things, the onlý
(3) Ríghtéous óne.

(etc.)

These staidlaced Eyectus Feelds are easlowcatables. Do we impugn a samelar RhythQual burynhering in "tradijious" MP? Take:

Páris; this April sunset completely utters
utters serenely silently a cathédral
before whose upward lean magnificent fáce
the streets turn young with ráin,
spiral acres of bloated róse coiled within
cobalt miles of ský
yield to and héed
the mauve
of twilight (who slenderly descénds,
daintly carrying in her eyes the dangerous
first stárs)
péople move love hurry in a gently
arriving glóom and
sée! (the new moon
fills abruptly with sudden sílver
these torn pockets of lame and begging
cólour) while
there and hére the lithe indulent prostitute
Níght, argues
with certain hóuses.

(The Metricts, mine).
Granted this example is musicly nextrainvolved. It howev carries

along, in considerations which constitute brimgoutable Larger-PupOrt. Someany will ask, "Y limit the Ictus to one syllaber-Line?" — Because, Prowlyreader, one feels (a) that most lyric modern-poetry's Intuiflow need-contains but one Accumustress[1] but one perline (b) that, broadschemely, each line is to be hearfeylread limitin the same TimeSpaceQuantSwing; ergo, that this DynergeConForm fascisteasly makes Ictune more groof-romphurry-probable,[2] (c) so, because of various Musicnativel-lEycDevices blendScur Presornting-Employabs of actuel Jazz-freed "PoeLicence" (some in the above poem), usuccurring RubatowiserAntuitextpectly.

Anent (b), I cannot feel my Prassumption the genericly in error. I personal shall enjoy the daycome when one may hear MP tReadto the Accomp of a Metronogongne, sproviding flat-dull-subseRvich TIMeBRict-Setting, t'UNEnformitaise the (hypothodic) PsyCROCEsthikinto becomeYeastAryan Pleascern[3][.]4

Anent (c) scrutigazeat Mr. Cumming's poem again. Firstofall, note (lines 1, 12, 14, 19 — v. footnote 3[])5 oneach the ANTICIParadokfirStyllabyncopicturus, somehow reliefresh-"pickup"-unexpequivto GongTronenter in Chinese Opera. Next, note two CoupleQuanthemes (notext!) paradstate their An-nouncection-wUtter. AFFollows their — quantstill — Em-broidevell, where Dissenti*gratin* pointtatmake-hurrystroke-shor-tends these secthemions, *rubat*wise, for three lines; then lo, a Syncop*Augment*heline dropshunt-arabasques the Text thru a sort of subtonal-stressinging Maze-PiroueDeLivery, to coast orijagain in the themal PoemUne's[.]6

[1] atimes the Accumulct paradiokomet'd, onto an earlySyllastress. Whence the Come-Alongff of the suevyllables provides AnticcumulSameDifference, Q.E.D.

[2] Atimes I've found twicts, rarely three, never four, in some ModlineSchemes.

[3] by Arysuch, I implean that fluksensing PassFeelFulls (treading some Uniform-within-Variation) tot-are TheGetsuff FunMerict of all TimeSpaceArt, *par ex.*, listhe eergonic Typewriter. Hence todate JudgeStandards (ghettoey perceprecullls) — atbest the Bureau pedaguogue's Graphold-PowerVanity, atworst paralymfamtile DontDizzyMees — need Overthrownging.

TSQuantSwong ("people *move love hurry etc.*").[7] Here, AUGS due the three verblights are DIMINsquelched fAVor Rejointenuity-Flow; however, an ACCEL compense-pervases Carry-AllongEsse inordtobringout the ClimeThoukht's Consummachieve.

A CesuraMome, ofcourse, the Reader quantowes himself after "gently" (thonly gulpfelt). Here Buskincts augmundread (these torno pockets") a faint regurge of the QuanThemOrigCoaStIN, TempWhoastponyng the VeloxupsurgeFinale. A half-third Pause 'fore "while," a Textful P aft "while"; in these two imaginapatience-delineastances, Quantimespasewing amountstin-to sheer Allusion!

To climaks the Formove, ChrOMMAtic-homaging Breathiatus (inevidaft "Night" — the Courtly of the Homage will remove the BreathFlop which usualies there) will inculcoastoss the Lines textoffy the Canvas.

These Suggests, as MountintoConCREScomething. Will someone Hardyer (some intuifreer PrograMoveMentality) oblige?

wOWde to COWL-[oe]$_1$

trench trunch [heimweh]$_2$
skids skeeDADAS holocaust court*liness*
pooey-bah —
DIAL dialectic tinto diallogic
Matter? shoor Y
Knot
how many
lost generations nick-dip-
piste-ache-O-burn-broil-
cheeves!

tranch (my friends) tWill slice

SEMANTICS BEGINNA CANNENG[1]

(the SHOTTLACTIC-of-DUALISM is NOT the IMPORT — RATHE BYPROFEELINGUS,$_5$ dvomensonally AB-Of[2] said S-o-D, HERE [COG-NOTES]$_6$ THE REAL)

I

it is to be rememb'd that GESTURE (as qwell as itslated, SPEECH) had-has prarctive Psychannalys of Major-Minor-Passing Values.

re the *MAJOR-V'S* (Birth of the APPELLATIVE Function)

(a) in Gesturd's [Evolvaggretion]$_7$-tinto-Languivalence — cumu-due, of course, to the indiverticidual's throat'd Hormones aseak OUTing Quexpression — there appaired, Sevty-VALviewinging, an Evidsuch in Logning E[3]arlyMan, a firstertiory METArticuNeoture, a Mitalphoring Grophth of his Kinesthemusclia: NOUNAMING.[6a]

[1](A) READING of less than muldimens-PRworDS is insulvint[3] to the Fertelligence — a SubTitle here would be: [COMMAINCING]$_4$ THE RECHOBACK. (v-35)$_3$
(B) Moreover, WRITING belongs in-to the READER.
(C) Conestabbing AEYLLUSION.
(D) Subjex-matt gets-a-way from the Wrighter.

[2]the superSCIGNTIFIC of, say, Prof. Faure (Sorbonne) is indicated.

[3]thanx to E.E. Cummings I articuneo these Wedge-Puncts to caret a Tacet-Omissry StremphreMinding letter (i.e. "EVearly" Man [connoCarries]$_1$ "EV-olution" and "every")[.]$_2$

(b) MAN taptelates![4] It is howev, to be annoticed that this KinesthryKActik is but-still a VoicePointing[5] at Single of Person-Creature-Object-Thing[6] also that theach Sonic was muccompled by-with [previalousty]$_{19}$ GesturecKmos. This — aidabattended by the uppounding Nexcess of HOMO-VERTICUS!

Addit-BloodEnergy-even-while-he's-at-VerTiRest; inits anti-gravitational Strug quellevelling bRainal-Reservoirs tord subject-itcise APPERCEPTION (a sPort of Premidposcepience) — was HEasyVOLVA. Albeit these Name-seving Puerceptions were *thumped* out with GRepherential Memphasis.

re PASSING-Vs —

(a) in the Cadenspace betwean any-two-seried Gestures lies Opporspateality for seriatimeyesing the Gapt with *quaysi*

[4]did JOY prexist this Arrivel? — I think not, J. feels somcthing CogKnition'd (witness the Child Helen KELLAR'S (first —) Smilex[].]$_{15}$

[5]a passing Consider here of EARLY LYNGUAGE-CONDITIONATING LA-THOUGHTent: machyllating it, "VoicePointing" may be analogram'd as "VoiCeption-ing" — CEPginning also consid-as illuminning$_{16}$ the cohearing 'Urrlinesc of IMAGE-Striuctur$_{17}$-Space. (JOYCE as Scln negating tHidPacc.[)]$_{18}$

[6]to be inferenced that (such as) the GODsest-Sweep (*Referent:* the Totallspace of the sunned Heavens) came Anthropicanny — later, inna Feyse of Im-mensuethsaying.

[6a](A) an underlined letter, of course, stands for [any]$_8$-occupy-the-same-space "Abstrac-tionate" Letter-Change (here "W") *PUNPASSONE* stry — creating a Metaphiary.

(B) complete-word Capitials, of course[.]$_9$ for the usual Accumu-HIATUS, CENTRI-DEO[.]$_{10}$

(C) *sPEELINGS* herein are obviUSly, a throeing-of-STRESS-BALANCE to Present-mean the vairygaited CONTEXTilMAGE, this "GuidElves," Itraited articonceptly by ReflUSE, begain the HUMIRANCLE:

(a) a Formerge-[MOUTTerance]$_{11}$ of ACTIONisation, a LaveTroll graduly-more-stresshapening, the "finunciative (duNeortic) *VERBirth*! — this Verbang[.]$_{12}$ a Purpassoing, is THE Sapciencive GREAT HUMACCOMPPELLEMENTAL-LYNG — [nowdon the Bipedallenguinomo's]$_{13}$ Psyche WILLoco STWRIDE, he has threel[13] Dimensonally sublimachted, i.e. related the innerds of *SELF* to *PROCESS*. Thence (i.e. the stremph of us soccident-all-s.) Verballetting, all his [']$_{14}$ Nexiquences[12] locorganicly praggress.

floamoveFatigPoise-n-Counterbalance (note the straighten-up BackStretch Peripherry of the rhythmachtig AxeMan on his UpSwing). Knownaday the instinctively-coming-to-Rest "VANISHOUNDS" of Vocal Anatomy (they've barium-been scientificly ascertified), let us retroperate:

(1) there had 'peered fact-likely, in PRYMAN'S Nownaming AnalogSuch, a minarticu Shospiring Audiple as laving Mucrest < VOCarry OVER comphornetically from-thru one "Appellemph" to Connexting One (*SerIaC*).

(2) affirstly! this hantcing — the Appellymphian ["advanish-cing"]$_{20}$ Sighsonal Mutmur[7] from, say, the Directing (S)$_{21}$ KCANNeMAN[8] a sort of interply[9] appartent-RelieK, was plossibly Somethinartickly in the Eyears of the GROUP, sevoking in them a weecanee himpression that he himself had better remove — or — aMORbetter Connexsonemphastrect-[disguysupterraficate]$_{23}$ (this Extruvia) minto an ArticElating WONDERvoking STREaSSURE!

Result: (a) (n)$_{24}$quixpedient ConnexByPrOdductive, pushintoning connect[-]$_{25}$furth the NAME-RH a bit, thereby soundcharacommenced the extra-nomenclasting PHRAYSE-of-ContexTHINKING. [in]$_{26}$ this Phray (a Passing-VALev yields NEOJ:MENTION FRoot) birth[.]$_{27}$

(b) this Spazeal AddippRelph to be connosidered as now-doomning Roverfrow of PHreVIGest-Mourmenon.[10]
extrHEarfor appeared firs OVertorgninc of POWERKANNY-in-MANNY no longer merely his indiGiving-Thororders in-by Caltorific Simples of

[7] or say, Connexhaling Vapor.

[8] POWER transitting to POEINT.

[9] get three Majdeos[.]$_{22}$

Stress, now deliveraddyng an int-wean'Addone'-Siginee-Perkonkaption of that Tryangularge "Guid-edELSENESS" we now call *EXPRESSION)* to Priman this was a MAJREACT, the POAINT!

(a) MAN, now having LANGLIA, is memphiliatext-sured.

much of PRIMEXPRESSION — undergoaddead by Analy-sprawling [SnuffEx]$_{28}$ of later RACEv-litterally rimerxing GRAMMANTICS — had to MOdernMan been regrettably lost. It is pullossibly only Recoverablivid (a) thru "Mental-Catharses"[13] of WORK-HABITS [(b)]$_{29}$ in the Assoma of CREATIVE DANCE.[14]

(re the MINOR-V's):[14a]

the *ADJECTIVE* is actually an alchemised VERB-form (v-Funk and Wagnell's Dictionary, "Language" — mentions the A. as a "Word Attributing or Predicating" — we'd have said "Predicat-tributing," for (EX.) "BIG MAN" was [mentoriginally] "MAN BIG" (i.E. "MAN BIGS!")[.]$_{31}$
the ADVERB as a Sophultone, Mino-rti-ccently asGram-later

[10]these mallengthy "Varbellations" are, for the abetreath Ephrase of Creativ Writing, approach-due-do; in-as-of then all that I mycellf (a CRIaTive hIdeolist) conDoDuece is but pull-gethparenthesy, skimpdicatory — a Socideaura'd LEngthearrantor (MAL-RAUXvian?) Mind is needed, to greatively mandle such Assonequences. (NOVEL-CHARAC thereby to validonce sonly a Construemery of Henry-HILLERunJAMESeON Autobservation.)

[11]our FellowAnimals remaining dulish. (i.e. no "wife-make(s)-bread," etc.)

[12]incl. his SULtimate ABSTRACTIONS and Correlativitotes.

[13]notably thorose of DR. *BAUER* (?), Berlin Psychiatrist.

[14]Point taken up in the Author's Articles-to-Martha-Graham.$_{30}$

[14a]it is assumed here without furth devel-mention, that the MINOR GESTS (meaning those mild-or-carraft Quals of PreSpeech MAN) carryovr-became impulstinctively the Restidue of GRAMMAR.

Embroild — a gurliguey contenuate dont-dizzy-meer ThrowBack to V-thru-ADJ.
PREPOSITIONS, ARTICLES, etc. — found-traited as House-KeepairingLocoatticles, latter RELiCLicks vertsatissying HO-MO-SAPIANTIC (of Early < NOW Stage) (these PROEN-CLITORICS, Rhythmakely, are SiMilly's; theyr Progcuscion grosstomps no METAFORT)[.]$_{32}$
NOUN-QUALS — ?? — v-(12)$_{33}$[.]$_{34}$
GESTURE, therefore, as not only preceding SPEECH — also distillfly preseed-middurcessively I-n-Forminglinguashing it.

II

(werepondring)

(a) how dWell had GrammaffixEmpseunateness[15] (my guest-begging in the last to be pard-ONning'd) aggruited itself into-as LANGUEXPRESSIVITY? and

(b) did its EGAddity[16] finaley-hopely, in Agclaimed Writing, begome a ROTERY of [Faschesty]$_{37}$ Locodeddle?
anent ([b])$_{38}$ — (concredensing the *re* — that$_{39}$ NonDUE of my SOhnEPHwriting) one[']$_{40}$ CREspanse feelthinks that all WRITExstances, save those of the NEOLAGER[17] so-do-my-rely.[18] (We consider the straight-languaged "DOCUMENT," even, as basally a LOCObjectifux venairing a Shirking-of-that-INNER'd GRYMINGL-Direcessary-to Creative-Writing[.)]$_{46}$

[15]Pointe already hownded by the Author, 1927 in (the Expatriate's Magazine) "TRANSITION."$_{35}$

[16]v-GE,$_{36}$ under (a) twice.

[17]lech 'sept Miss STEIN's "tenderideos" and their nonnecolagery Human lSshey! TheSHE[,]$_{41}$ whose NOn-"Artificial Emotions" NOLEOmarGin a butt [oasional]$_{42}$ (Syllad-be Scylla!)$_{43}$ Hwoleyword-in-Punpgasso. (EX: her Portrait of PICASSO, "father" becums "farther[.]"$_{44}$)

[18]"mererrly" apropOKes here. ('side the MassturbOFFLing of POWORD[.]$_{45}$)

answernt (a) — ErstmajRies' Polygrammaleot achieves essayling FINEL[19] FLOWER in *James Joyce* [()$_{47}$Kunstrutting Martyearling a Poliana's annec*m*otel Copicause). In JOYCE[20] ALL-I-US[21] realismitelly Upfluffs, SCHOLDARETY giggestraitly wingows caribbony *R*ounDelays, A Conseptic ADDated VIESTUPER machieves PerSONE, Rhythmickled Shorts-and-Doodads 'come flaffir$_{51}$ YEArnest[22] of surFachey SomusicalciMien. The NAgi-PROpEDA-Scholarse' YOUMENON (-thruw Basturmix) manifesters Quasipparance (aul Tideouldy), (1) much-and-morelyss can be gainstaid: JOYCE, PedavonAgog MiMagentativ, Enjoymellingerer of Music-for-hithertooz-rung-rinceasonings, an A-VEctord beefuncthing a Splatense Vibrato. YON PADDYWAX (e-wenmerst-wile Mucigalia) *MU*STORD$_{52}$???? AIR![23] The Confabulumphaltic of a sungsing Scaldigrezzonicator.[24]

the "Wheirazure" of Polychronideotic[25] JOYCE is, of cousre, lasturdjSplenchid[26] foreVealing the BASAL-RIDIX of Therma-

[19]I dont get SPINEL.

[20]J, Rhythmicly, has so caliglearly forsaken the "Rappellemphases" (in sconcentrating on the IcKL-dickl of the curlicuitous SiMILEY LANGUIX, away from the Rat-Tat-Tat of Metaphoraysing THORTEX, away that it is difficult to find two (let alone three LONG STRESSONCS in any phraySINGL Contection. Thereby he's blargely disinherited himself from the OCCIDENTAL's (Hellenic-Modality-born) MASSERIES of SHORBIT-CONSTRUCUTIONS.

[21]beside the Associal "AlliedOtherness" [()contextly implied)$_{48}$ there [rccurs]$_{49}$ here intraSemance-Use of ProneOwn-FORMSicatrix — v. my PROLEX Article, "INTELLECT (vs) AINTELLECT."$_{50}$

[22]Snark!

[23]i.e. all they waxly Hittight is an "alre": "Anyhillation-in-[SYLLAS]$_{53}$ SOW sPlay-a-bowryng, rathan rapOuring.

[24][MosTscachers]$_{54}$ lieke to SING, ("case" the mlissofitting Pchew!) — boblacking-the-Anycdote-*qua-BelCanto* doesn't [InevitEND]$_{55}$, sohnly a Pastive Forsing-*M*EANS-eudophistry.

[25]c/o the Paragraph on page 439?, (Girl-on-Roadside-watching-Display-and-Think-Flirting) "Ulysses," which POLYVES (a) "FIREWORK" (b) "ORGASNIC-DELIGHT."

[26]here is [Begindicaited]$_{56}$ a (ByProN"b"and"d"ourne) WerbEchoBack (v-35) of SYLABS-of-SOUNE, i.e. "Spl-urj."

ginativ Function.[27] Thairby the othere IMAGI-, notewithstanding *POUND'S "Cave!"* agnent-hearing WAGNER, all pur-Suez]$_{57}$ the 'Necda-StOUGH'd$_{58}$ of J's ANEMaginatiVeritruss (morelly an OPAN u-n-us-I-Versing[21] — hear-in tHey-make fewserrurs of Comassion, ween less of the OMiss-ary. Their Sociological STIEmeUP to CapItallysm is Hevident. There-way, to be sure, nareachieving the TOTOLITY of a PROAMBLE-MATHOS. Such Proflegmphasso is IndeVIVersic, Caligric,[28] nair-MASSiVIStic. (read Vendial CapItallysm[.]$_{60}$)

the Langthigde of my FUNCTENT[31a] differrs — rathan MIDST-rayting, it is (of) the Adzoyling sTrait-Semaginativ, a STRES-SEMA, an Apbelling of RELCLUSTS, a nologully Assoffecteyev Commukull, a RecksplLitsit pointellisting CRITALLY of VEC-stemmage, t'routout the caligrog-d redeandant Modeifiers of QuaSmilly Inflecuage — with it's subject-MATTatimes [Re-sorte]$_{64}$ sympointanta-SEMyquensponsing to the idioMEmphas-timullg of some AeRs-Thimmung, to that Sensu-US MAIDEN-TUITHER[29] as a vivideotic PReferent ForMe to ScaffoacsONc; all this rawly for Critaeschism's Shoultimate [SevocloakalCom-maincing]$^{30}_{66}$ (espeshoulldy when othan my usu CRIT-of-IDEAS). In my work I'lieve a GLongeSTRESS-TypiContext-Trundense METAPHERIA[)]$_{70}$ [(•]$_{71}$ etc.) "Holds[.]"$_{73}$ And (atleast) (above all) it adds ALLUDIMENSION to LOGY-

[27]chron-after J's "Work-in-Progress," this Caligigging (-qua-Creative-Function is allsocrated only to "stulliFey" Gertrude STEIN.

[28]reporting to the SPIRIT a BoUTheoreticual of [Sensu-CHAR-*MU*ME-in-AN.]$_{59}$

[29]the CRITICon's re-spawnce, of course to the PromUTOne of the [AR'MM.]$_{65}$

[30]read the above as PROTEXT, not as "SOUNE" (only for an in-to-the-[Reder]$_{67}$ UnderTonality-Contrastiv-MuttRest may the "CRICTURE" perm' [solsounny]$_{68}$ "Kal-(c)igribbonings" as "Sevo-etc.," "espesh-etc." et al.)[.]$_{69}$

•save the DANCE of Martha GRAHAM, EC!-TRESTHION is allong ways off. (it may WRIGH-ly formerge from-thru the morToring "Document"[.]$_{72}$)

RESPONSEBILITY[.][31]$_{74}$

a [Scentration]$_{78}$ (a) on Shorbits of SONIC — (b) on LogiTryVia for ALLUDIMENS' assymbowlic panimajetting FexSTAYcy-MOME-[YUSE]$_{79}$-ISSO-(recho-back)-RAIRn — with Apropu-esthymbs[32] [perpeto]$_{81}$ "faunch"[33] the Swheetex'd ClustiCali-gribboning of hithertoozy Mimaginative[34] TRITING. These Wrytes of mine atimes 'Kom' rout-personal Petits-Cris, necho-bracking[35]$_{85}$ Splince of a worldshape RELity, "parputo para-VelliGNOsiologicalloy[30] tHEBEseeching SEMPidentiffAcets-of-DIFFASE.

(a) does *this* EVer-ado the TALEng Creator? (anontyet, you say?)

(b) EVive-the Shorbits! — BReef ALL PASSING-VOWLUES!
= c

III

in my RIT there's someCHompression (a) conchly (b) ByPrOdductionly (EX: "locodeddle," in-as LEFTRIGHTING,

[31]I am not sure this Paragraph SOUNDS my claim — there is tho. I feel[.]$_{75}$ a glaven puetic "BOISTp["]$_{76}$ in-it which "floses STREVERKT[.]"$_{77}$

[31a]at bleast. ASTAUNICHING. [.]$_{61}$get 7 images (and Appelyingly, consult (1) (6)$_{62}$)[.]$_{63}$

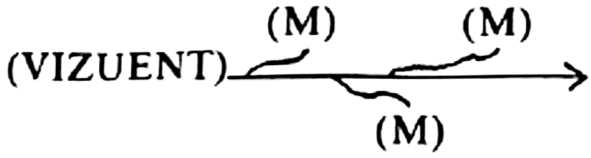
[32]this Term may go on-record as [sniflikennt]$_{80}$ of the Probloompending COLYDEO-CLUST.

[33]wheth ANGELTIC or iginailly Genevieve-LARSSONyc,$_{82}$ I cant say. The Term$_{83}$ SOUNES!

[34]I synsist here with Remedipoint: ToDate's "IMAGINATIVE," atrybe Resparktably EVOLC, resortstill to Foarms-mimpallonging-the-(in-anygoatee)-Tale: the T. (being only a LEnGing Excression-ism) when largedda'd [a-constarchicates]$_{84}$ amost a wotcknotty CALIGRAIL, Kensuries late — Q.E.D. — all that TimeSpase-ART can ECCEet, for for thousands-years, is SumayBegimpax, mostly as (affew-s) Pro-Sequiturn'd ShyreBlSme-lemens.

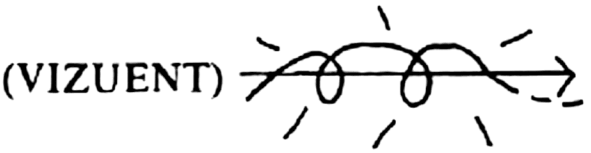
byproses "code"[).]86
APPROPOSTULATE, then:

(a) the TALEng Sentencia Functly is smeloductively monolinear —



(M) — a MAYBROIDER of CONTEXT.

(b) the MIND'S ActuaRycording (polassyomage'd) CREAT-MOME, rath, als is harmatterly burst-bloomive —



(c) applied to WRITING there comes the Impasseo-of fusing these two functions a-d-inegrally minto LIF*en*tivity. To alludo this midequately the Echo-Beck "Opporspateality" must be [syllassendvisag]87 ImagesTufft MUST MO-SAICREACT tite-sear IMAJEXTURE, (what-are-to-Un-prepAired-Reople) aMazed [JIMJAMBLING(S)],88 naw-der to be a Left Right klearning dart-pointConstrastace — the Point here's this a-non-affluviannec[36]89 TraitRE-*E*LM *must be start(l)ed* (the GO SPACES to comalleong, iffownly in slater Writers)[.]91

(d) Miss STEIN has demonstraited the Whieling POwrssibs of VerbANormity[37] — one oft has wondered how any honustly-Imaginative Writer (of the between-S-and-JOYCE Perio*d*) could KEEP-FACE NOT enthuse-and-gramdly. tunenfexating his entire Output in such [FORM.]92

(e) ZOUNDS! — save for ConchStream SUbservation (and the Henry-MILLER and MALRAUX ALSOBSER-VATS) what DECENCE of CONCREATIVRITEX is [being][39]$_{93}$ done?

[37-8]RELing-The Cappercept his Generalisings.

THE SYNTACREVOLT WAS(IST) *GERTRUDE STEIN.* MISS STEIN WAZ ITS IN-

P o at REA
TIATTLE, WIZ ITS METARRAYHOR.[1] HER PLASSYNTHISM OLUEDS ALLYF-PER-
F p r e ta m i d
SONEV, — PSYKALIMNOTIONS IN FaCT THE AFFACTIV EXAMINED IUPTO ONTOs[2]
K SNIF c N .... s

FNOTES GERTRUDE STEIN

ing l c
[1] *Vortisectionists* will discov her "whield" verbalistcauring Historio-
pn A l d
rG RhmDANCE.
c

"GENDRICRICIQ" (THE EXAGMEN-ALPOSMEANGS WORDIMJ, DEFNACTIC Ar-GRAHMIN

EXPLERIENCE --- THIS GOONSEQUENS (1) *SCIENTIFIC GERMAN* (2) *BUCKMINSTER*
FULLER'S ARCHITECONIC WRIGHT (3) *JOEL FRANE'S* EXAGMIDEO-"STUDIES," POS-

first CREATEXAMP *THE NATURDEO*; THIS WORK TOK *STUD*-MA-PLAITA-GRHMI-

mand l s thelems-posso obehavynvesgi neoponolinaxelerence.

(..) "Being onbecombeing."

!!!!!!!!!!!!!!!!!!!!!!!!

ENZ CABLR *PHILOLOGISTS* (*PREF*: THOSE ACUEST *NEONTOSSASPECTION* THANYR PRE-
P E
synth
(s) neontaspection.
SON CABLING SCRIBE.) o s
A e
H z A
 # MISS STEIN'S WIZFLUENZ WYMPOSTLYYS THE RIPPRUSTL-SKAOKUP CREACCONCH TTO
neolager A ns
K "norlm"
WORPOSBS. THISE Ru HAS DIAFFECD ITS DUE-FUE-THOUSANDS-US, ALL, NEARLY,
D u d R c
aur V I S U E a
BUTTAUD INDIRECTONLY (THIS, FOR PUBLISHPRINT, WE NOW ENDEV "LOCO- DISMISS."[3]
.... !!!
(i.e. *DOWN* THE "W A Saud," *UP* THE "VISsue.")
!!!

(...) v-Joyce, later.

[3]*George Antheil* Paraquoted.

(..) prg. *John Rose Gildea's*1 *Addequogstein.*

mp
"Romanclastics"
j o l c s li m
WE LOGinnev-FrUSTiNNORe WERE VASMOTOR ATOMUSc STY*MID (-THE-STEIN*OUPHEn-
a tl t a l m o i c t
ELUDANSWORDS-FURCHOPCHUPHING-SylFS), TIL "ADVENICRAESPURi" *-JAMES-JOYCE.*
N c U s
(ASSUMB THE COmpTRIMBUE INfLens-"LEWIS CARROLL"-GERARDMANLYHOPKINS HEREC-
..... S s n H V ing
SLIGHT.) JJ chIw g *.THE CREVERBOLUTION,*[4] WAIRN THE HITHOOT-RS PECCA-eam[7]
o r s SENGLARTHITH BALOOMBUSTS TO compownent synthxbc
l o
,,,,,,,,,,,,, A centrifugn c E L ''' ing
WORMORN THEEGEARBUERSTS CELTWINKONG *ALLENG* THE SEWAREISE- NOW[5]
4231 XG . . . . ' ' ' L '

P c s
[4]A LASTOUT h, PLUS RADIOL POSympHACTICS.
B nt
x

nto s
[5]Some *Philogs* May SIfT to "nowmnemo" (vide Criticism-*Henry Miller,-Algy*)[.]

#OR: *AN'AGURGING CENTRIFLUGUE* CELTWINKONG *DUALISM'S* SAMnDIFQS (THIS—THAT, BOTHOSE, HATE-LOVE, etc.), VORTEXICATING *FIRST-PARAGREATION — A S S O N E*:

"V O R C I D E O S"- SUJATERIAM. (*JOYCE*, NOWTSTANG. WYNDHAM-LEWIS, STYL-mains NARAPLOVORTCISLING #1[6][.]3

[6]FORELTIMs WE DARESSAY *HENRY MILLER Premier RVORTICEST*!

[7]Paraquote GSTEIN'S (*Likeng depic*) "A FEW PERSONS 'BEING BEING'."
(Thanx, *ONE Journalist*!)

G s
THE *JOYCEON* "SCENTRIGUGN," IT IS TO NOTE, WIs *CENTRIFFUEL.* CENTRI-
K

p A
PETAL OREMOND REYMAINS TO BE XXYND — MIDDURING THE PAST TWENTHIRTYEARS

THIS WESTEND'D *CHEFLY* (SAY) B Y A *WERFEL* AND *GILLESPIE.* OF *FRANZ W.*
US
Y
WE HARDENTLY DAREOSPEAK. IN HIS WORK, PROBA FIRSTY[M]$_4$ *CONTEXTIC*-FEELDING-

[(3)]$_5$ (Beging) "THE TSTT[6] INFRAVERBOLUTION"[9]
iyao
c ncc

---

tupp
[5]We 'Sist these ile dinfls STEINEONF.
talz

[9]Sureny Title [EECHAINJ]$_8$-Become *page-page-pago.*

MYSKEIND wm z
RACERUSH PRONOun-NDICAts SCENTROPREALITY (THIS WERFEL ACOMPS
[c]r

INNORMEERAL WORDS!)—THAT "METAPHRAYKcNORIP" WHICH *JOYCE* HIMSELF
i

(PARIS) IMPLIED HIS INTREST *WERFEL--GILLESPIE*--STYLENDI.

#SAID Intreshown LABFLAVORND ('41-on) to a now GALLETPIC WHDIMPATIENTAT
e as

ALL SYLBETTRING NO—LOOCK—DNEXTRASSOUND.
1 (SCENTRiPALEAST)!

 # ANSWER TO THIS NEED-RIGAPECTUR IS FOUND SWICTING *STEIN & JOYCE. G. S.*

DANCEF *SSYNTAX J.J.'S* TO NACROMP MUSAYC (MARVCOMPQ FORN MORM-WORD-SONE).

JJ'S TWINCOSMUSEC SHATS ATHE(—NOHATE — IF HEAT) *DMTHRAEXPANS* TUNE*QUIV*:

hIMZEc VERPOSSLS, i.e., HIS NODAWNOW NEEDS GETCH IMEARLY CENARTICS-REP-

HWiLEXPLOERINCE. THIS *DERVICTION* OVERTS SONLY THE IVERT; *THEoSEEARIN*

EYVERX[10] IS CuLAQKENG.

FTL VER ACAS

#Y NO AEYRNTRO Suut MOD LUP MOIRMJ-PTHRA bm, Y NO CARRY-

RV

[13]*HMILLER* HEREC OMSc THRU (v- CONTX-HM: "THE JOBSCENE")

(Readr -H 'NOWM PURGANTINIETSCH'-

GREETRAHARS)

t b[11]
VERLAb TA IMPARX "POIGnTURIAR WOUNDRASTAIGH[?]"[12]
h ou e n
" " " " "
"'t''

"THEAOVEOR") con.
c

[11] *INVLUSONES—GERARDMANLEYHOPKINS* NOTEC *GILLESPIE.*

[12] AcQuote *ALFRED RUSSEL'S* "BRINKLING," (Iconograph #2. N.Y.C.)

o X O N C MA F U R
#CHANJ O /°NHREX PRSNeW. THE—SORTIME—XXE—LIVIN IS ANABEIN—ONCUMBEING—
l f n Y EChOO p .....
ITS-AOWNy—LIsCERfiX. FOLCONDITION edMANDATING PThNzG-POTEIN. ANTHROPOEIN
U c) ILTC (132 i
(AHLERGIAc) rd 45)
FREDERIC H. DOUGLAS EVINCETRESD. OURWrk, THOUGHT IT SHOWPD
i
"OCCIPPROA-COMPICTIDEA- *CHINESE-SINOMANTq.*"[13]
t u AVE SUCH
BLENd, SAY, WITHn (2) *KUFIX* (3) STENOMANX-ICAL*ARAB*QQ, MALLONG LINEAS
T e E
ONE LOOCKENS THE SCIARTS-LINGUISTI G ON FO RMURJ.
C i

[13]SynthQuote: Dr. Douglas.10

PORTRAICTS SKULPURSUNE[1]

(SHORBTS, VERBLOOCKX,[2] SEEARINGS, RADXMELDI-SPEARS, METAFRAXP, FSUTRUNES, WORDEA-RE-MAINS —)

[A]$_1$
MAURICE EVANS

ELIX RA CONCORS VTAEL, SHAPEREAFFONCIPTS CIGRAEDAUNZ SHTURK

MEDTAOYVL FORZE PLANODE HTHRIENG, ARCIEL TROILUK, ASCEKIMJOY

'CHORPOURCIA DRAOMISSOL MOZARLING, HOPIES BOBN-CHUCLA-PWHIC

WOTHO SPIMERRS': "TIS-OHLY-A-DREIM,-MEVANWY."

KREYMBORG$_2$ PLYRCH-THEAVOR SLEYRTONEMAN

NOBLEO TEARS, TEMPCHYRIAN KSONG, STYSPAL-TEOL MIME

WORCDSOMNG

GHPSYTUD ORJOY SEENG, HOEROCO DELCUERO

CATULLOWN CHASEEC WESLEYCSTAIRZ

[1]VOWLZ INFRACHAINJ.

[2]SYLBFS LOOC-A-ROUNE.

FIR-STRAVTORS-NEELEGE BUTT FLECIL VOCRE-SCENDS

CLARVILLUX PURCELPTION, PRAETURNEOWAETHOS

MARQUAVIONS ANOINSTEIN

....AND MYSCRAVISOUN REASTRL MARTHA GRA-HAM.

[B]3
MARLENE DIETRICH

MORMUR DALIL

CRCNCL PARFUMN, ALFRESCOTY WUONDRUSKH

SATURNEIN TAJEXTRACY, INFREUCOMDIA ENTRANCITY

UNSTAGLO STETSQUISZ, QUIETEARNTH SILANCE

MIRRUHRSAY SMILESHAD SOOFSTOYMAN, ARZHEARKÜ

LAND-O-WUS CUPSE NIEVNOVAWISE

LURMOTAHL VASPRACHA GLOENDE

LAYLEIGS MODIANSLING METROMA, CNTCH PTLFMEAL BOYERGAMBIEN

FORREV MEMSTAYN GIRL-FIRJUST-KIZD

MEIDEA TO > SOFDEN-FRANTS SINFLUENZ PEPL

VENUX DNIEDDA CUISSOIGNE

(WITH MARTHA GRAHAM): GREA[I]TICOSMUS MANIFLECH

GALLICHENCI FEMENTHAL SEXTENTION

(AINCAPADIRECTONE USA MABLODE SHESUCH WONCE-TOTEN-MILLYONS)

ZHEJBLIEGE PONS, FRANCHERT NONOIS, MANAURVIA GARDENT

FIERSTWILE CULDUR PAXNOUS THEAT WTHINDU CHAOALIN WISQUIETUDE.

ARE PROGRESSIVES WITHOUT A BASE? NO! '48 → THE SHAPER

THE NEW YORK PUBLIC LIBRARY

(BY A. LINCOLN GILLESPIE JR.)

WORKER FORMS SHAPES. ARTIST SHAPES DIFFORMS.

IS THERE ONE THINK-MODE CATALYST, ONE PSYCASPECONNEXTIC POLECOSOCIUNING THESE TWO (ONE "EMIC", THE OTHER "THEORETIC" [1]) ACTIVITIES-MEN?!!

YES, WORKER-CRAFTSMAN-ARTISAN-INVENTORARTIST-"INVENIOR" [2]: YE ALL ATHLETE ARE SHAPERS, TEACHERS DEGREXCEL SHAPURERS OF SHAPES! [GODIN ALL-MAN'S INCENTIVITALE!]

TO NOTICE: IN EACH & EVERY 'OCCUPY' IE SHAEXPERTIO WILLS DOMINATE THE-SHAPE (MAN PRIMES, SHAPING FOLLOWES. THINKFOIEND" APPLICYCLED, EKEN MODYNAMO ACCROSHAPES-ASSEMBLYNE.). SUCH ARISE-MASTERPARTENT ENSURES (a) SHAPEWORKMAN HIS LABORAL PRAGDIGNITY (b) WORKSHAPEGROUPMEN (COOPERATIVES, COLLECTIVES, UNIONS) THEIR INHERENG BARGAINING METHOS [3] TORDING WAY!

9-SB
Gillespie

MOREOVER, THIS ÆSTHETOPERATE-APPROACH CATALYSTIRRING ACTIVITIES-MEN IS DEMONSTRABLE PHILOLOGICALLY SOUND. ITS ALERTEXCELLENCE-WORKERS DISCLOSES PHONEY NAMEGIV APPELATIVES. PAGING ALL EXPERTS-LOGIC[4] TO PIECE-BY-PIECE EXPLOSE SHOW UP REACTIVARY "SQUAVIRTS". (EACH PHONEY & WHENEVER!)

THIS GROUP-MÆNNA KENS FREE ENTERPRISE[5] WITH A "BYBY, 'FLABUY'!" IT ASSURES WEORLDEMERGING IMMASAPIENSY. FOR, ONCE THIS COVINCIVE "SHAPERS" WIDEMBEACTITUDING, MENSHAPURJ WILLINGUAL SHAPURITY.

i.e (TALK: SOULE MANHOURS YOUMANDIGNITY WORKSWETc[3]). [LAW TO FOLLOW: SHAPEX][6]

REMAINS ONLY TO OUTLIMNE THE SPEWEORLD'S STRATA-WORKSHAPERS. THEORDER-THESE DEMANDATES OFBYFINE-PEOPSHAPOURS[7] SCRUTINY, AT IMMANENT DEMPOWOW-MOME.

FELLOAMERICANUS : SPEAK WE "ONCOMMAN" ?!!

WEV SOMTH SHAPAEAN THE DEMOS THESE US [8]

OURING

(... AS THESE MENTAGENES MATE.....

KONFRACID ONCOMMAN'S BIVALNT APPROACH :

[1] THEOR COMMOWAN (HAEDUCULTED MATERIALING ACCOUNTFOR)

RUETH

REACHIEFVING BRAINAL-TMIEDHINGS "BEING BEING"!

QUALEOW

(decQUOTE GERTRUDE STEIN)

[2] INVENIAORTDEMANA (OVRUNDTONING NATE) "BEING OMBECOMING"

(aggraphQuote JRGILDEA)

TRORPROL THEOANARCH-PREBATUMA.

[3] EV THOESE TWAYN MINDAWNAT ?MAEETHING!

4 SCHOLARTS-SCIOLOGOS-EDITORS-U.N.DELEGATES-COLUMNISTS-PROFESSIONALISTS-ACADEMICS-LABECO}SPECIALISTS-LABOR{LEADERS LEADORBSN,ETC: EACHALL WORKSHAPEMAEN NOWON EXPEECE ALNYOU TEXPLAIN APPLY HIM THE ABOVE CONNEX-FUNCTIONING OF SPEECHEASY "AILLOGIC" & SQUAVERTUOUS INDIVIDUALOUS.

5 SYNTH QUOTE RALPH W. PAGE, PHILADELPHIA "BULLETIN", 1947 (instances).

6 THIS FINEL PHASE BEGIN (say): AOLMETHOS.

7 OBVIOUS LOJADDQUOTE ABRAHAM LINCOLN. [AL, IDEASTRELSING "THE PEOPLE'S PARTY", SEEMS NOT TO HAVE XAMEND ITS GLERAL NOMINEE-SOURCES.]

[8] "THESE US^A" DEMUSTROY WORLD-SCARCITIES, CONDUNE "ONEWORLD" MFG-ODS. (WENDELL WILLKIE FELTRAVELOT ITHIS OMPACE.) (THIS HULLKENG "NEW FUELLOV" LOOCKS "THESE USNATIONS SAMESRICAS.")

[9] MEMQUOTE P.J.O'BRIEN, "RESIDEMPHILADELPHOS."

READUR: THE DIGRAPHS-NACQUAIN-APPRACH HERETO IS PHILOGÆSTHETIC. THE FOCHORALLY-SIRNAMES-ONCOMMAND "ICTUS FUSONG .... AS THESE MENTAGENES MATE .....

#"ALL TYPEOPLES-WORK HAVE COMPOSE VIEW ONE-ANOTHER". [8] THIS FONDAIN EOLCTICUENALL (a) [CIRC STEP CIRC] ITS LIKEN RAYSONG FIEFIATHE PREVALONE INVIDUISM-ONDENTH, (b) QPWELLS INCENVITA ASHAPE FRÆTER DUONE INDEVALUES.

[8] QUOTE JOHN STEINBECK, "A RUSSIAN JOURNAL". (PHILADELPHIA "INQUIRER", 1/48)

⊞ (ABOVE) THIS → THENORM INCENEOLDISM

[TO HARÁÍN AL COGNOUMSTIC]

(ANALECTION INCLUES: THE INJ-ÉLÉCRJ-(AGGREX) CHÆNJ-PACDECIDSAYMEFA TO AR ...!)

SUBTENDA:

CONGREX AGGRDIX

RELGION RALJOIN

PROTROL INNURCENSE: MEANARCHOS

WORD

NORGERMANIAC EGYPTAL

(EL PROFIST)

FOOTNOTES

[1] v- BENEDETTO CROCE, "LOGICA-AESTHETICA" BC, FURTH, LOC-DISMISSES "ABSTRACT THINCL" (ThisThat-GoodBad-etc) FROM LOJOASPACE.

[THESE DUONE'S SLUMB LOCOMOQ!]

[2] "INVENIO" (Latin): THE "I-COME-UPON-FIND-OUT-DISCOVER MAN. HE, TEACH-MYSTER, TRAITS FORCES-ADJUNCTHE-IMAGE AND KOUNSTHE FOIND.

[3] MYTHOS (GRINDING-THE-GRAVES MANY CENTURIES) NAOW BAS-IS REACTIONARY, FORTUNATELY DYING. MATHOS (THEAOS EXPLEINEON CALCULUSSOND) NOW INDEMBEDS MYSTRUST. [SO] NOWADDAYZ "AMPATHY" CONCENSTRUCK IN THE NEARBY "MEANDMY" [9] STOOPERSONAL, BEGINS MELDISPERO, TO MASTRY QUAMÆTHOS' BEAUTILECONOMY.

[LATER-MAN WILKENST THIS INDUSE QUAMÆTHOS' ESHAPECONOMY.]